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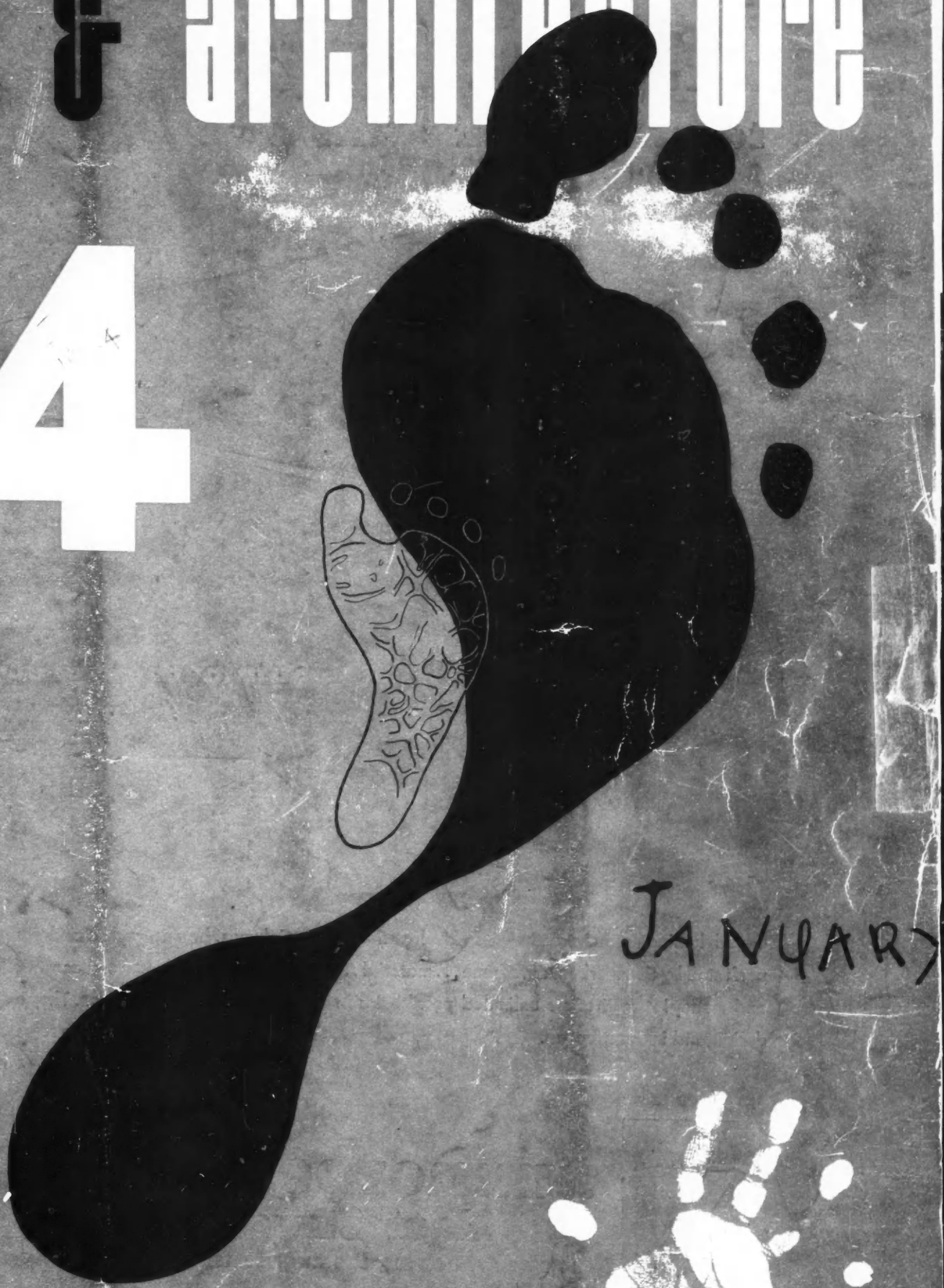

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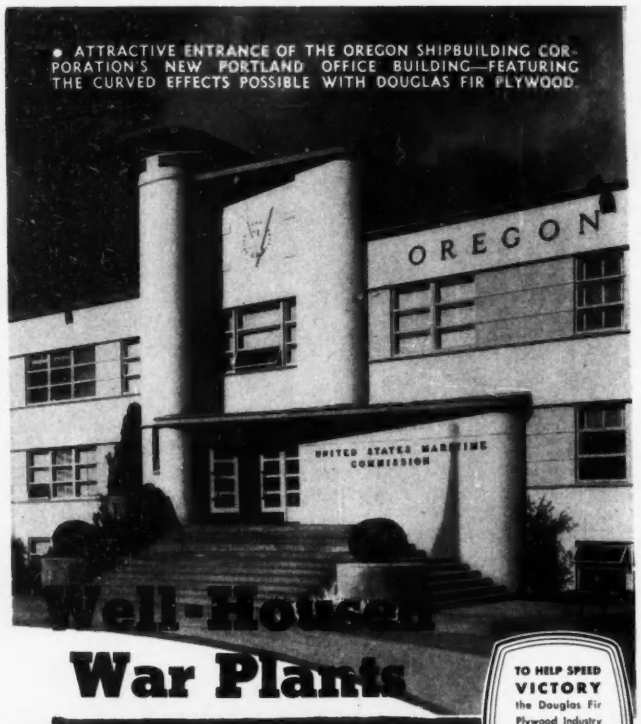
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art

LOS ANGELES

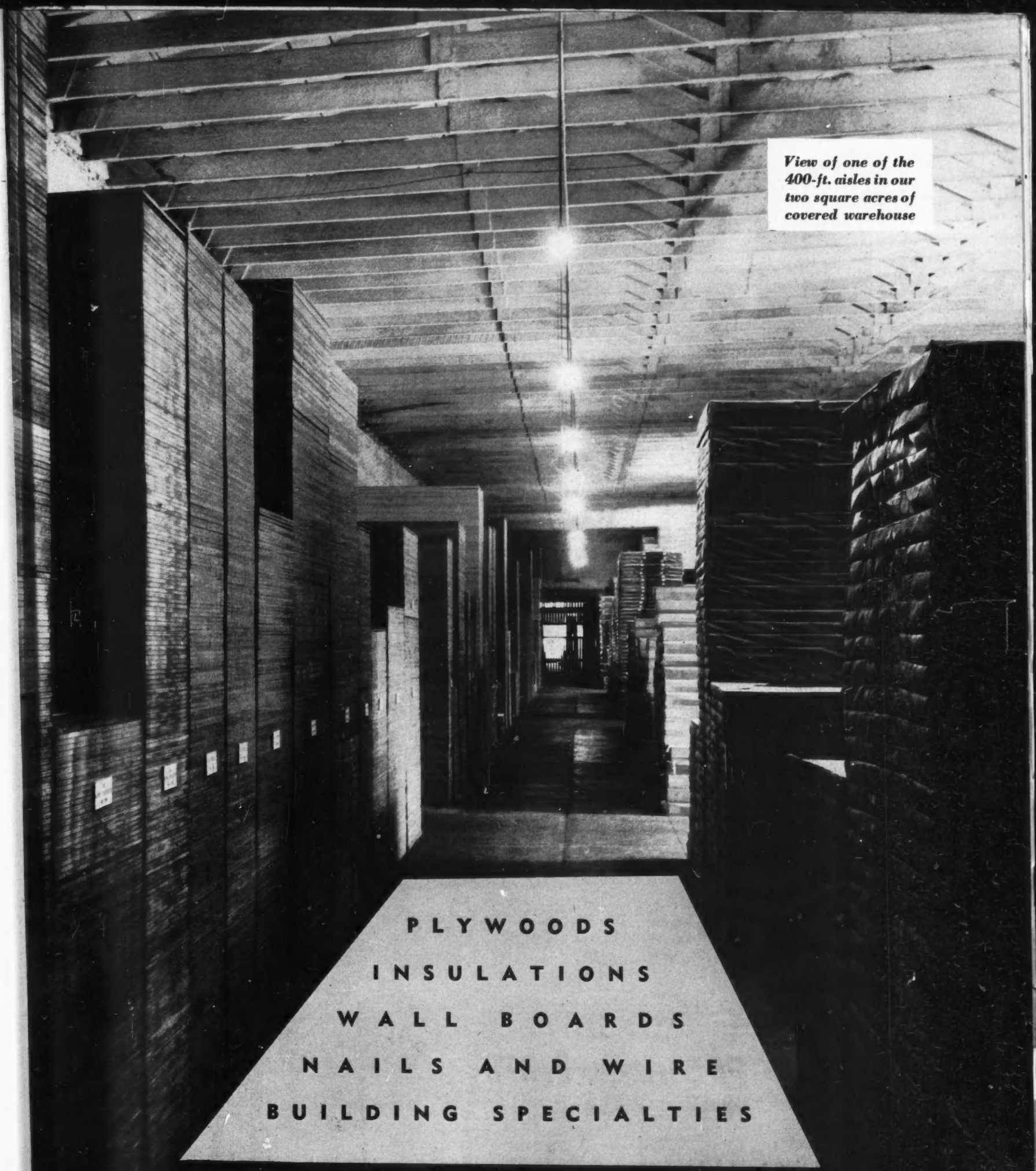
A new gallery has come into being in Los Angeles. Its nature and intended function place it among those few constructively conceived organizations so needed in making art a part of the community. But the *Music Town Gallery*, at 1480 West Jefferson Blvd., holds promise of serving a greater social need than the mere presentation of art—or music, or drama, or choregraphy. Its emergence constitutes the first major step toward providing a common ground, and therefore a greater understanding, between members of the white and Negro races. Through the combined efforts and patronage of some 250 individuals representing cultural, educational and labor group of both races, the December exhibition of paintings by Jacob Lawrence, New York Negro artist, was made possible. The exhibit, comprised of 60 tempera water colors, is circulated by the Museum of Modern Art, and brings to a Los Angeles audience its first opportunity to see the widely acclaimed "Migration Series" which Mr. Lawrence created while holding a Julius Rosenwald fellowship.

Here is an artist who has a powerful statement to make and who has developed a remarkable language through which to give it expression. If he has been concerned with the methods and techniques of other artists, it is not apparent in his pictures. Few artists have been able to evolve a style so free from ecclecticism. Furthermore, the "series"—a pictorial delineation of the migration of southern Negroes to northern industrial centers which began during the last war—is a social document of forces which are still at work today. But Jacob Lawrence does not stoop to the level of a story teller; rather he has created an epic in paint. One gathers the extent of his objective approach, the conscious control of his material, through the knowledge that the paintings were entirely planned in advance, plotted out, and worked on as a group. That is why the results are so satisfyingly related. And yet each picture is imaginative and alive. Working almost entirely with two dimensional surfaces—flat patterns of color—he has achieved a dynamic interplay of forms in space, and the secret of this accomplishment is apparently Lawrence's use of color, for it is the placing of one color beside another which creates his space and depth. Through this same use of color, magical results are also achieved in his simplified human figures. On occasion they function more three dimensionally than the usual attempts which depend upon modeling to create an illusion of form in space. Mr. Lawrence has made an outstanding contribution toward a deeper understanding of his people. He has also made an important contribution to the art of America. His work deserves a more permanent form, a wider audience. A portfolio of silk screen reproductions of the "Migration Series" should not be too much for which to ask.

In Hollywood the *American Contemporary Gallery* presented another kind of "first" during December. This time it was the work of Henry Miller, best known as a writer of introspective literature. In recent years he has turned to painting in the hope that he may be able to give expression to what he wants to say in a more "palatable" medium. Henry Miller paints like all expressionist painters; he paints psychotic reactions; he uses color unrelated to external objects; he makes highly personal statements about his personal reactions to people and those things in the world which interest him. His work consequently has the weakness of all expressionist art—and sometimes its strength. Inasmuch as our individual complexes vary enormously, this sort of painting is entirely unintelligible to most people.This however, may not be a hindrance to a good many folk accepting such pictures, and liking them, since interpretation can be imposed to suit individual tastes. As a means of ordered communication, however, there is much to be desired in this method.

Like all intuitive painters, Henry Miller's work is uneven in quality. But he is sufficiently prolific and enthused about what he is doing to have produced some very fine little pictures. His interest in and knowledge of psychological material serves him well—particularly in his title. However, a psychoanalyst could undoubtedly uncover quite another set of meanings than those which the artist imagined he was conveying. Coming from a writer whose work has provoked much controversy, Mr. Miller's painting should ably augment and enrich our understanding of the creative mind. — GRACE CLEMENTS.

CALIFORNIA ARTS AND ARCHITECTURE—Vol. 61, No. 1—Published monthly at 3305 Wilshire Boulevard, Los Angeles 5, California, by John D. Entenza. Established 1911. Yearly subscription price, $3.50. Entered as second-class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.



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California Arts and Architecture is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, $3.50 a year; to Canada and foreign countries, $5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

CINEMA

comment and criticism

In a recent issue of the *New York Times*, film critic Bosley Crowther interpreted the handwriting on the wall for Hollywood producers. He pointed out that men at the front were not enjoying westerns or war pictures, and deduced from that, that the standardized formula western with which Hollywood has had so much success must go forever. The boys, Crowther stated, hoot the western hero and his horse off the screen. The false heroics, the ever-expected chase, the complete triumph of lily-white (or cactus-white) justice, no longer has the realism which it once had for these lads who not many years ago ate popcorn and stamped and whistled for their saddle heroes in the 10-cent seats of the Rex Theater on Saturday afternoon.

"Can't you see what this means?" Crowther stated. "It's the beginning of the end of something basic on our screen. It's the first indication of revulsion toward the standardized, conquering-hero plot. Deeply significant is it that westerns and war pictures are linked as most distasteful to the overseas soldier. . . So take heed, O ye gentlemen of Hollywood. A tiny cloud no bigger than a man's hand has appeared on the far horizon. The soldiers don't like westerns. Go to sleep tonight in serenity. Wake up tomorrow in a deluge . . ."

Mr. Crowther was only half right. There is no question that some war pictures and probably a great many westerns prove distasteful to men in service. There have been pictures about our battle fronts which made even civilians squirm in embarrassment; what would these pictures do to men who have been through the hell of a Bizerte or a Salerno or a Buna or a Tarawa? But there have been some honest war pictures, just as there have been some honest westerns. Not many, mind you, but a few. There are *Guadalcanal Diary* and *Sahara* and the current very excellent *Destination Tokyo*, which, in the opinion of the reviewer, are war pictures at their best. They do for war, for example, what *All Quiet on the Western Front* did for peace. These are stirring documentary records of fact with as little "schmaltz," the trade name for sticky sentiment, as possible. I should

continued on page 12

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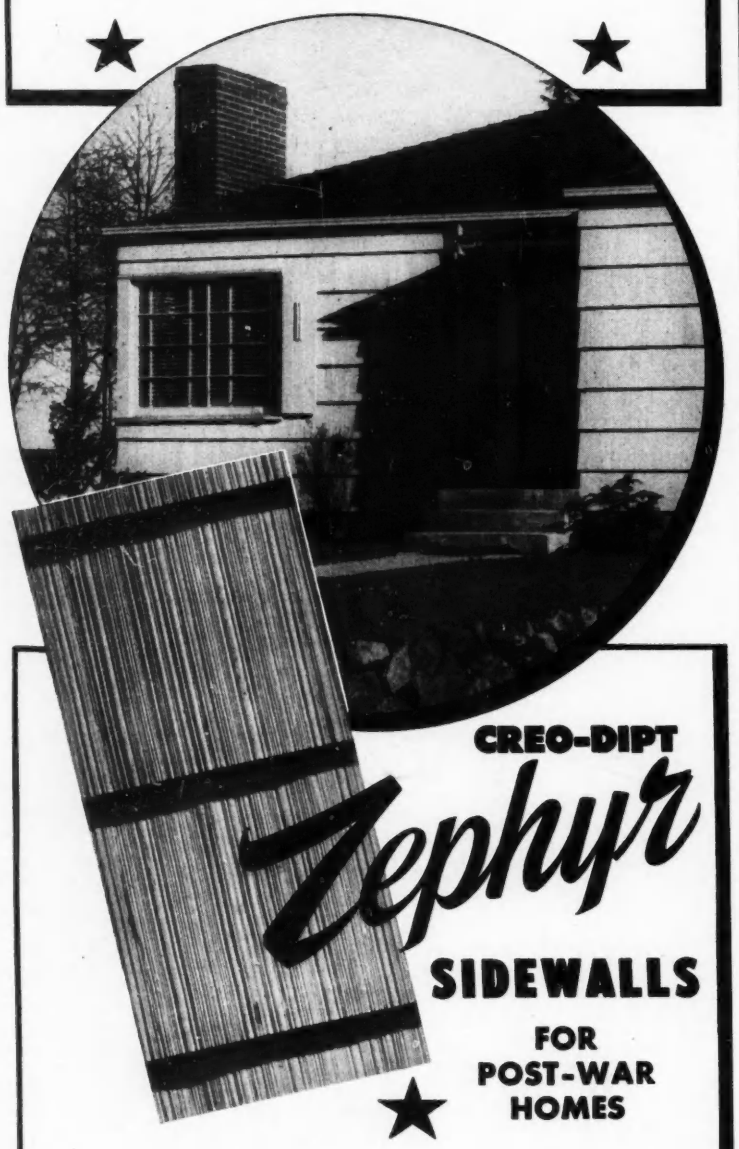

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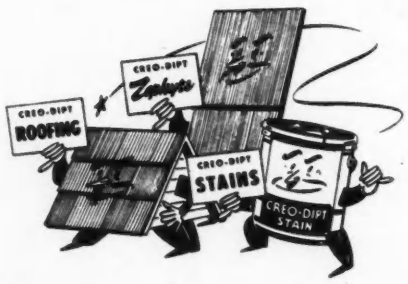

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DOUBLETALK

The signs of a new outbreak of social violence in the Los Angeles area before very long are ominous. When it comes it will make the recent zoot suit riots seem like a school yard scuffle. To the most superficial observer it is clear that all of the factors contributing to such an outbreak are present and that the symptoms of tension are already showing themselves.

Groups of widely varying cultural characteristics are increasing in comparative density. Economic opportunity has reached its limit of expansion and is expected to contract; pressure from certain newspapers and political groups is increasing. What else is happening we are not quite sure but we know "in our bones" that something violent is going to happen.

Among us are many people concerned to avert such an outbreak. It damages not only the property values of a city but injures it otherwise in ways that require years of repair. Yet all of the agencies of goodwill are as powerless to avert what is surely approaching as were the church and city fathers of a medieval city to head off a plague. The reasons they are powerless are similar. Until scientists had diagnosed the nature of disease and the conditions under which it rose to epidemic limits authorities did not know what they were dealing with.

Plagues were not conquered by prayers, processions, appeals to patron saints, dances, charms and philtres. No amount of deploring and decrying diminished the death toll of cholera or typhus a single per cent.

In our time we have fairly well diagnosed the nature of communicable diseases and we have developed fairly efficient means for their control. Otherwise it would be impossible for large masses of people to live together in Detroit, Chicago, Los Angeles and New York. We drain our swamps, dispose of our sewage, exterminate rats, innoculate and vaccinate. We quarantine and we penalize by law any persons violating the rules of sanitation and public health.

A fair analogy might be drawn between the problem of the control of plagues and the control of social violence. At this time we are in the history of our social sciences where the medical sciences were in the eighteenth century. We are just commencing to admit the methods of research previously limited to the physical sciences into the fields of our social and political problems.

What is most needed in this matter of intra-social conflict is a scientific research which will determine the factors involved, measure the degrees to which they operate to create tensions and determine the critical numbers of these tensions at the times of crisis. These are problems for which science has well developed methods. The answers will not make headline material. They will probably be stated in a dull symbolic formula something like Galileo's formula for determining the velocity of falling bodies. It is not even certain that conditions will permit their application toward the immediate averting of outbreaks of social violence. This will require the talents of men who are both artists and scientists. But they will be available when the right combinations of social progress occur. The earliest researches in the behaviour of electrical discharges in a vacuum occurred about 70 years before the application to radar, blind flying and the many other uses of the electronic tube principle.

Researches should be carried out by competent sociologists trained to use the methods of mathematics and physics as well as of plant and animal ecology. Their object should be to determine principles broad enough to account for the most extreme varieties of social violence, to provide devices for measuring all of the factors involved and predicting the probable times and conditions of their occurrence.

Our ability to cope with this problem would then be comparable to that of the ability of public health authorities to deal with outbreaks of smallpox, cholera, typhus, malaria and bubonic plague. It would still remain for us to produce the Colonel Gorgas of social plague and the social need for the elimination of this medieval disease in order that the world's commerce and man's living together might not be impeded.—JACOB ZEITLIN.

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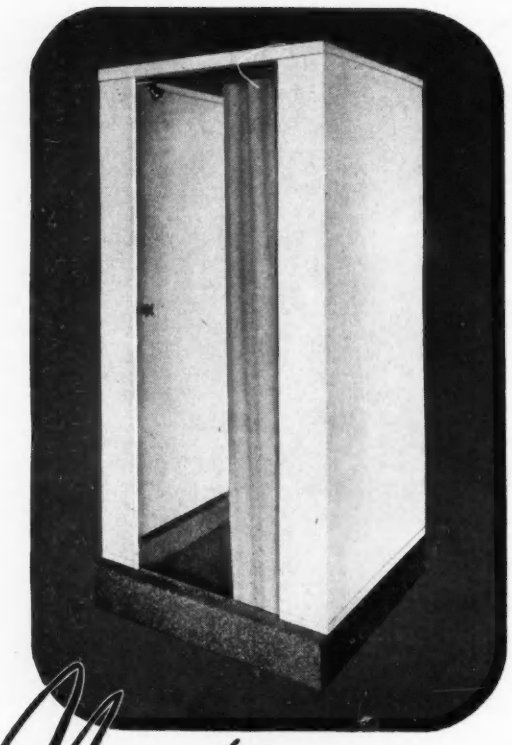

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The No. 85 was originally designed for use in military hospitals where a permanent type of construction is required. Many of these showers have been installed and have proved their value in practical use. Now we are able to offer this high grade shower cabinet for civilian use through the plumbing trade.

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like to add *Gung Ho,* which deserves commendation except for a maudlin, vapid, unnecessary, inconsequential, trite, stupid interlude about a girl and two half-brothers which might have well been dropped from the film.

And in the past there have been honest westerns, too. *Ox Bow Incident* is a case in point. *The Westerner* was a fine motion picture of the type. *Western Union* and *Wells-Fargo* and *Jesse James* had elements of cinematic greatness. Unfortunately there are not enough of these outstanding westerns made each year. Nor need there be the problem of fresh plots. Westerns need background and characterization: the plot is admittedly a same basic minimum in almost all cases.

The motion picture industry was built on westerns. People first went to pictures in the earliest days of the industry because they were going to see vistas which their eyes had never held before. The United States had just stopped being a frontier nation when films caught popular fancy, and the West and buffaloes and frontier justice and all the other elements of the western story were still daily realities for a great many people. The film industry might never have succeeded were it not for the introduction of the western plot. Up to the time of the *Great Train Robbery* (1903), prizefights and cancans had occupied the interest of peepshowers. Edison's *Great Train Robbery*, made in the cactus-laden plains of East Orange, N. J., was authentic western for its day. The film was a tremendous success, the first box-office smash. The number of outdoor dramas which have followed is, of course, legion. But the formula of the western can stand the strain of repeating over and over again as long as the sunset and the canyons change.

Hollywood has grown up since those early days—in most instances. There are guitar-playing western heroes who unquestionably irk men in service with their phoney heroics and their twangy singing. But these pictures—and there is a deluge of them—certainly do not represent the western at its best, just as an army picture which depicts life in camp as a series of U. S. O. dances is no honest representation. Mr. Crowther should take comfort in the fact that this year there have been some good, honest service pictures. Maybe after the war, when the round-up of cattle, or the guarding of a wagon train crossing the prairie seem important again, westerns will come into their own once more.—ROBERT JOSEPH.

Competition for Sanatorium in Ireland

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The Dublin Corporation invites competitive designs for a new tuberculosis sanatorium (to accommodate 320 patients) to be erected at Ballyowen, Lucan, County Dublin.

The competition is open to all qualified architects who are members of the Royal Institute of Architects of Ireland, the Royal Institute of British Architects, the American Institute of Architects, registered architects in any of the above countries, or are members of a similar body or society elsewhere.

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Dr. A. J. Walsh, M.B., B.Ch., D.Ph., Resident Medical Superintendent, Crooksling Sanatorium, County Dublin.

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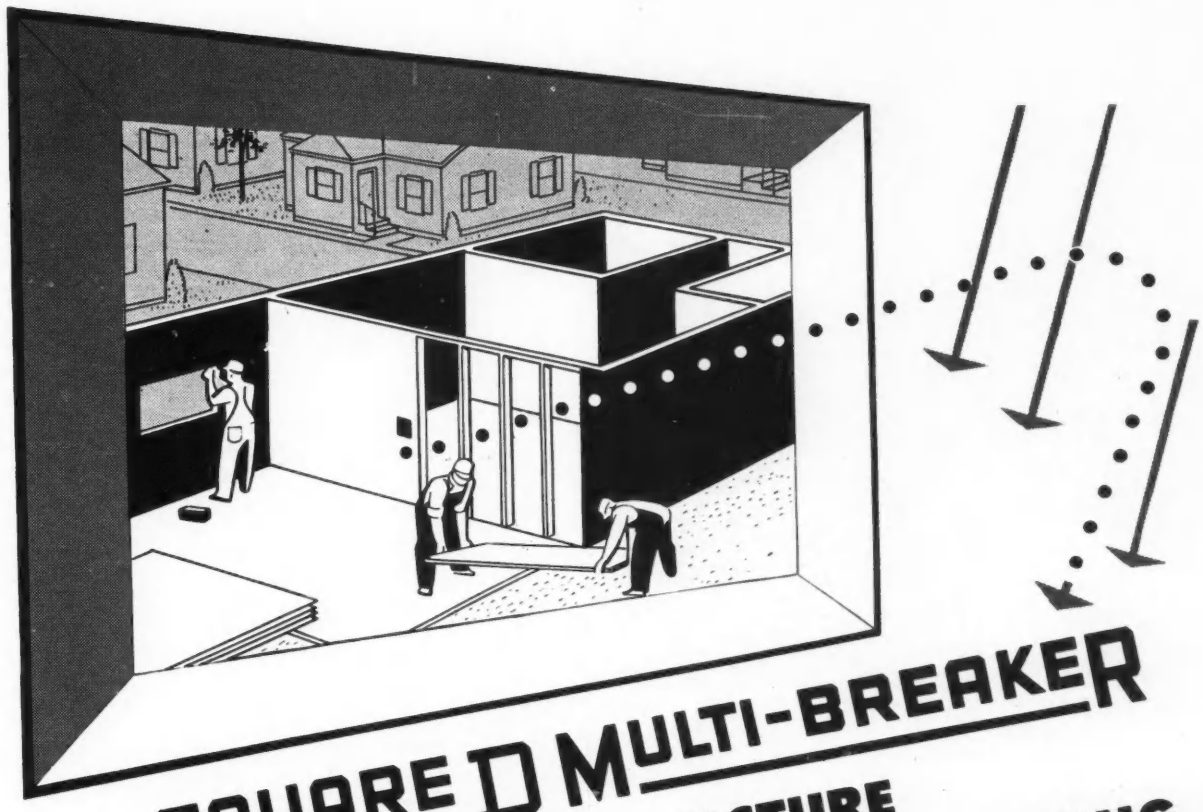

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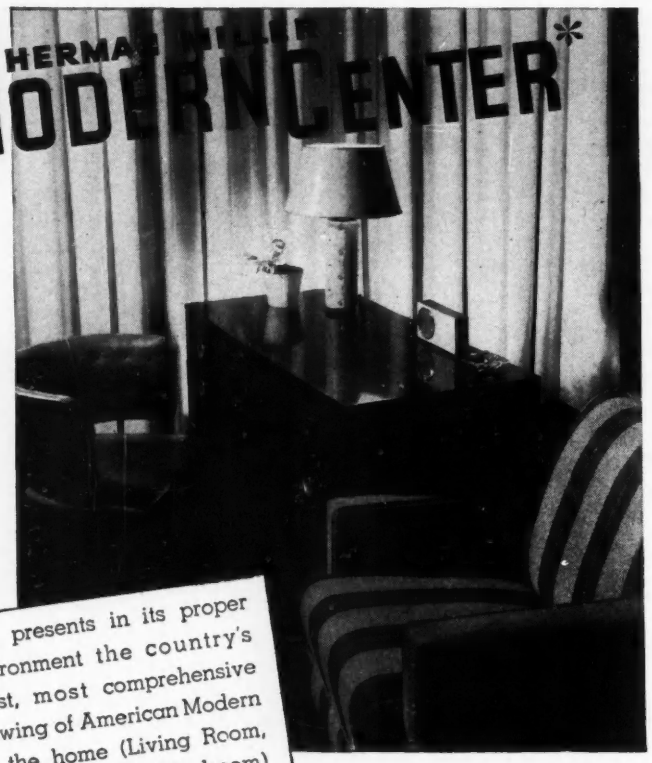

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music

Beginning in January the eminent pianist Richard Buhlig will play the thirty-two piano sonatas of Beethoven in a series of eight recitals, sponsored by Evenings on the Roof. This will be the first time that any one pianist has presented the entire cycle of the Beethoven sonatas in Los Angeles. As an introduction to this event it seems to me worth while to consider again the architectonic, the personal, and the idiomatic unity of these sonatas. While I cannot in this short space discuss them in detail, I shall try to make a few indicative suggestions.

Beethoven as a boy was trained on the manual of instructions written by Sebastian Bach's most learned son, Carl Philip Emanuel. Like Chopin, he also used this manual for training his own pupils. He was fortunate in having at hand no easier method, because C P E Bach was a precise instructor who made him think. He was even more fortunate in being required at the same time to study the *48 Preludes and Fugues* of the *Well-Tempered Keyboard*. Thus he was set apart from his contemporaries, who preferred to exploit the superficial brilliant Italian style inherited from such masters as Galuppi. From Haydn and Clementi he learned the symphonic orchestration of the sonata which the piano made possible. From Mozart he began to learn true keyboard technique and the structural significance of the piano concerto.

Beethoven's first three sonatas, opus 2, placed him at once ahead of all other piano composers except Mozart. Haydn's last and greatest piano sonata, in *E flat*, written several years after these were published, testifies to their effect. These first sonatas show a positive technique, orchestral largeness, and an almost crushing emotional virtuosity, supported by a decisive architectonic relationship of large formal patterns over a powerful rising and falling articulation of the bass. The success of these first sonatas was so great that Beethoven wisely did not make the effort to repeat them. The sonatas, *opus 7 and opus 10: Nos. 1 and 2*, while equally well integrated, show a further consideration of the piano as a distinct instrument, exploiting its contrasting percussive and melodic possibilities. Opus 10:3, however, returns with greater breadth to the earlier. It is the first true piano symphony. In contrast, the *Pathétique Sonata, opus 13*, inclines toward the concerto stule of three equal and strongly differentiated movements, poised upon the central slow movement.

Having achieved so much, Beethoven began again to experiment. The two sonatas, *opus 14*, are delicate chamber music, out of which developed the great series of fantasy sonatas. In *opus 22* and *opus 28* (Pastorale) he continued the development of the symphonic sonata, thereafter abandoning it until its final appearance in the *Hammerklavier Sonata, opus 106*. The two *Fantasy Sonatas, opus 27: 1 and 2* (the so-called *Moonlight*) are again chamber music. The second begins the recession of the sonata climax into the finale characteristic of his third period work. The *Funeral March Sonata, opus 26*, like the *Fantasy Sonata, opus 27:1* is an experiment in the four-part form of contrasting slow and fast movements in the manner of the older instrumental or *church* sonata. Though it lacks unity, it is the first

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fully successful exploitation of the piano as an orchestral instrument in the manner that produced Liszt.

The three sonatas of *opus 31* sum up the past and strike into the future. The first is probably the least effective of Beethoven's larger works for piano. Though not without charm, it is a continuation of his earliest method. The third is the finest of his four-movement sonatas in the slow-fast style of the old instrumental form. The second, one of the master works of all time for the piano, combines this slow-fast form with the concerto three-movement form into a whole of profound integration and emotional expressiveness. Idiomatically it is all Beethoven. But the composer was not yet satisfied. He was never satisfied. He aspired to Mozart's power. His first attempt to write like Mozart had produced the second *Piano Concerto*, the first written. The first *Piano Concerto* returns to the manner of the symphony. But with the third *Piano Concerto*, the *Waldstein Sonata*, *opus 53*, the *Apassionata*, *opus 57*, he gave full expression to the concerto form, first fully understood and used by Mozart. In doing so he went beyond the form, as was the habit of his genius, and swallowed up the sequence of three contrasting movements into a unified whole of vast dimensions, in which the slow movement serves merely as an emotional pause or peak between the hugely climbing structure of the first movement and the descending rush of the finale. If the architectonic of the Mozart concerto may be likened to a spiderweb in strength and intricacy, these new works may be likened to the suspension bridge.

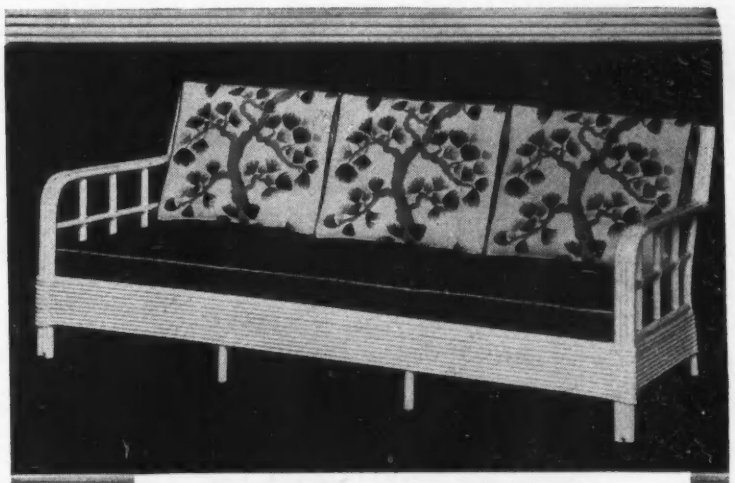
Still the experiments continued. The little two-movement sonata, *opus 54*, explores the possibilities of the Italian style, popularized in Germany by the works of such composers as Dussek. It is the first of Beethoven's two-movement sonatas, and was followed by another, *opus 78*, perhaps the most difficult sonata to play and the most rewarding to hear, for its size, in the whole of music. A kind of friendly gesture produced the little sonatina, *opus 79*, an easy sonata like Mozart's more famous sonatina in *C major*, K. 545.

At this time it might be well to mention the pair of easy sonatinas, *opus 49:1 and 2*, which enter the canon of Beethoven works with opus number only by accident of publication. They are very early compositions published at a later date without Beethoven's permission. Another isolated composition is the very popular sonata, *opus 81a*, a program piece with movements called *Farewell*, *Absence*, *Return*. This is the purest Beethoven, all concentrated emotion, sorrow and stamping excitement, instructive to compare with Bach's whimisical *Capriccio for a Departing Brother*.

The cycle of two-movement compositions continues with the deeply affectionate sonata, *opus 90*, which introduces Beethoven's last period. In this sonata counterpoint at last becomes the predominating interest. Beethoven's counterpoint, which might more truly be called polyphony, is unlike any other and very unlike that of Bach. This causes many misunderstandings. The next sonata, *opus 101*, the first of the great five concluding works in this form, continues the cycle of the fantasies. It ends with a great fugue. It is made up of several sections rather than movements, producing the effect of an unbroken whole thought, being thus like Bach's *Fantasies and Fugues*, though musically quite unlike.

The sonata, *opus 106*, called *Hammerklavier*, sums up all Beethoven's achievements. It is a vast four-movement symphony with sectional interludes, producing the effect of unified wholeness, reaching the

(continued on page 40)



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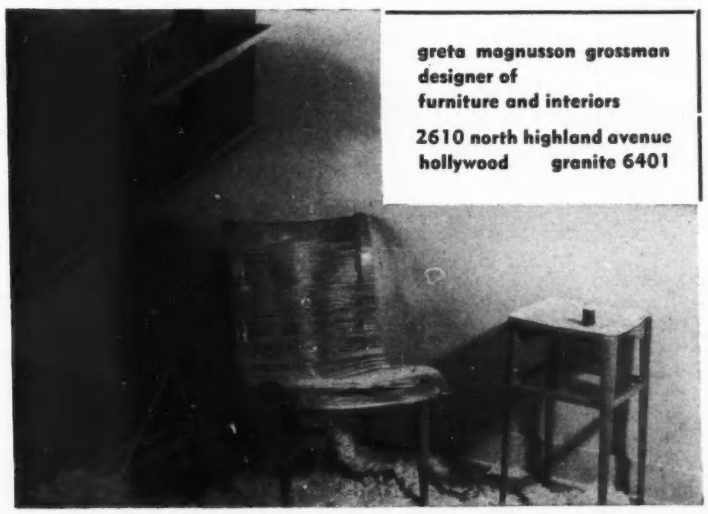

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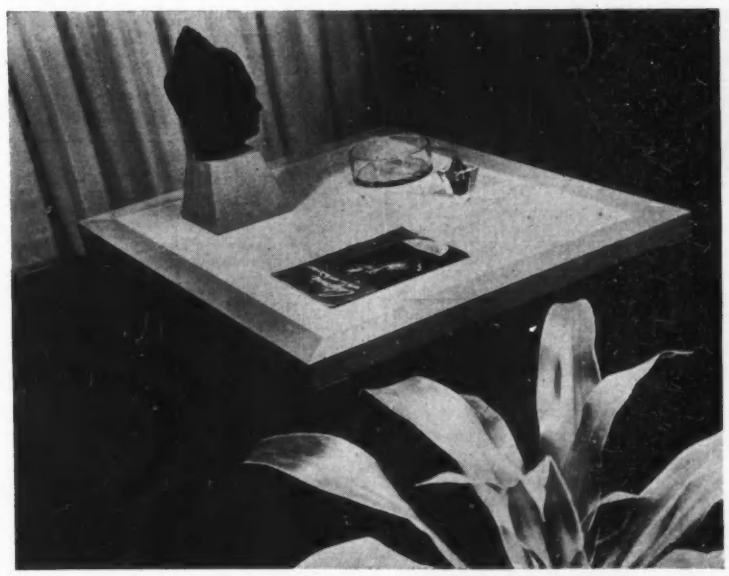

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notes

IN PASSING

THE UNCOMFORTABLE THING about this war is that we are now beginning to realize that the last shot does not mean the end of the damn thing but the beginning of what seems to be a wonderland of confusion. The completion of the great military task is to be only the beginning of a struggle for adjustment to basic changes so vast and so complex that even the most stubbornly stupid, the most incurably opportunist amongst us are tossing in night sweats of uncertainty. We have all been trying to assure ourselves that the enormous job of this so-called war would be eventually completed, tidied up, and tamped down into our regrettable history of struggle, and that that would be the end of it. But now we know that we are to be haunted by more persistent ghosts than those of the millions of dead. We are perceiving the travail of a new world and we are reluctantly admitting that the artless abracadabra about the "end of the beginning," "the end of the end," "the beginning of the beginning of the end of the beginning" has a meaning far beyond the intentions of the originator of that trick phraseology.

The social and economic sins of our fathers (which most of us have so thoroughly and complacently enjoyed) are now to be visited upon our heads and no amount of political caterwauling is going to alter one whit the power of change that is about to come over us. The best that most of us seem to be able to do is to sit quietly sweating out a means by which we can understand the nature of uncertainty because perhaps by naturew avoid until the inevitable last minute the necessary concessions to reality. It is painfully obvious that most of the thought and planning that is being done is in terms of the very pattern that war is destroying or has already destroyed. And here we sit, a part of the world of worried little men, trying to struggle out of a nightmare of our own making and to achieve "the happy days are here again" on the road back.

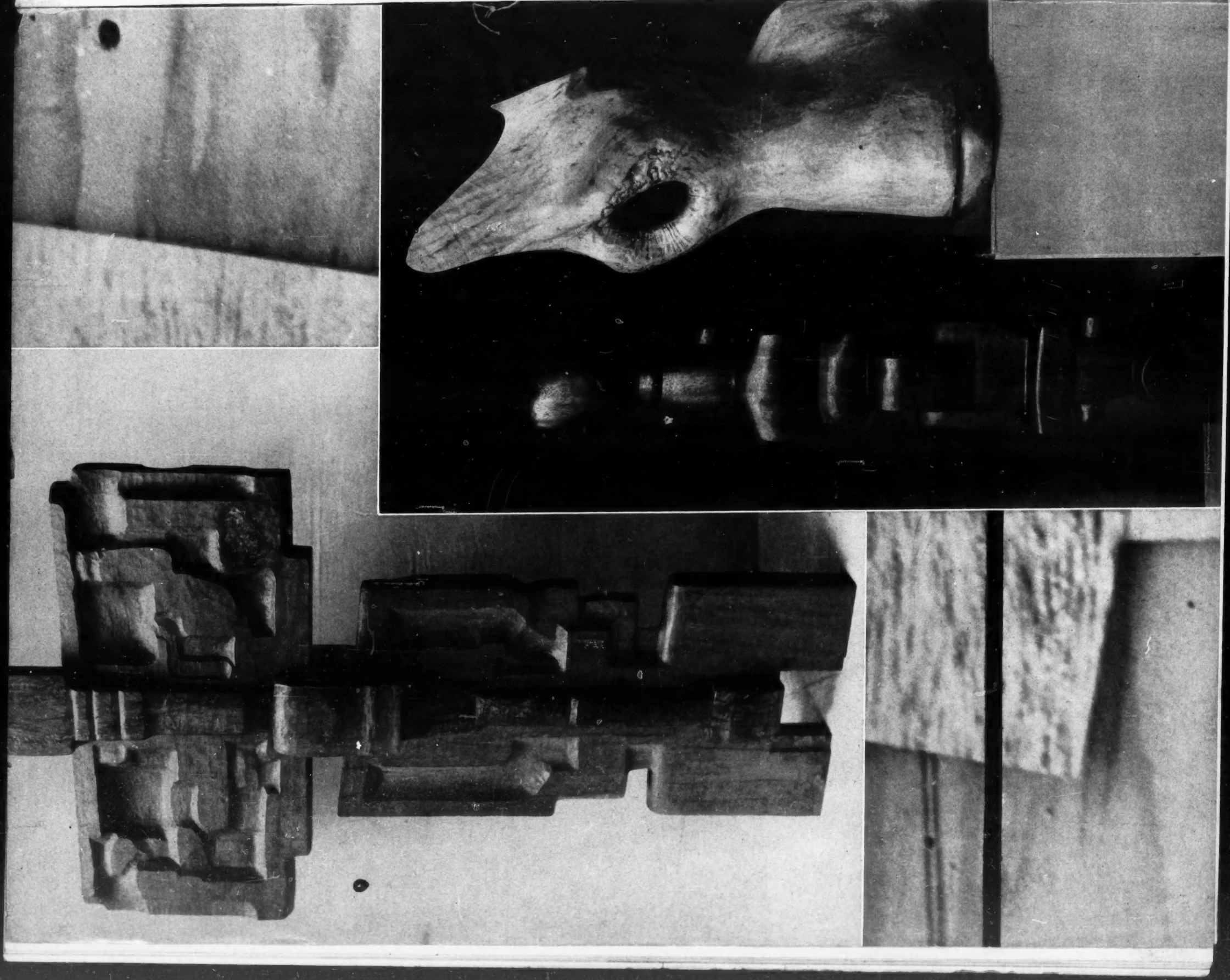
The road back to *what,* exactly?

The state of the prewar which we now know created the prestatements that made war itself inevitable?

Is it possible that anyone anywhere can believe any longer in the means and methods and in the hypocrisies of prewar international politics? Can anyone believe that the means and methods that brought us to war can salvage enough from its own mistakes to make the crucial adjustment to this greatest revolution in the history of mankind?

Comes now the plaintiff (and the apologist) to sit in judgment on the past and on the future. But after all the talk and all the statistics and all the "dealings" and all the counting house adjustments are made, one great and very real question will remain to plague us unless we mark it number one on the agenda of "HERE COMES THE FUTURE." That question has been stated in various ways by various kinds of men, men who wanted most desperately to do something about it, and men who wanted, with equal desperation, to avoid the embarrassment of having to do *anything about* it. Of the many ways of stating the question, the one we like best, because it is the simplest and because there isn't any dodging it as an issue, is "Man's inhumanity to man."

If the facts of that problem can be honestly clarified and if for one magnificent moment in this greatest hour of history we can look those facts full in the face and refuse to be drawn away from them; if we have the guts and the intelligence and social conscience, and make others do likewise, we might solve this whole business of power politics in terms of human beings, not merely to the satisfaction of some but for the happiness and dignity of all men everywhere.



AN APPROACH TO WOOD SCULPTURE

BY PETER KRASNOW

Wood sculpture has for some unexplicable reason played but a secondary part in the domain of sculpture. Proportionately the creative worker in wood appears to have lagged a step behind the sculptor in stone or metal, and where he practices both mediums his works in stone or bronze will, as a rule, take precedence over this in wood. A search through the meager records of authentically sculptured works in wood will reveal the same situation numerically, excepting, of course, isolated examples, and tribal and folk art. There is no dearth of professional wood carving current, but one may search in vain for the plastic susceptibility and rich sculptural properties of this material. There exists neither a clearly defined method for utilizing the functional nature of this medium for sculpture nor have its structural qualities, the fundamental of sculpture, been as fully appropriated and exploited as have been the structural properties of bronze and stone. Where wood has been employed as sculpture it seems easily to deteriorate into the minor character of wood carving, with which term it has become practically synonymous. In the more ambitious creations it results in the usual facsimile of the general trend in sculpture in other mediums. Most sculptors, knowingly or unknowingly, reproduce their own works transposing the medium catagorically with barely a shade of differentiation in concept and treatment. Even where the sculptor has liberated himself from the burdensome ornamentation of traditional wood carving or from anatomical literalness and works in machine-like purity of planes, or cuts in isolated mono-form, whatever assets such works may or may not possess sculpturally, fundamentally it betrays a poverty of knowledge of the primary requisite of the craft—*faithfulness to the nature of the material.* For the sculptor who seriously desires to master this medium to the fullest, there exists, therefore, no means of discriminate comparison. In his pioneering efforts, if his creative abilities keep pace with his mastery of the technical essentials he is on the way to make a valuable contribution to a much misused medium in the plastic arts.

The planning of a work in wood sculpture follows a natural bent. Basically all rules that apply to creative sculpture apply to sculpture in wood as well. But once the fundamentals are incorporated, wood follows its own indigenous command. Nature and function must be retained inviolate. In the series of ordered sequences of the forms, and the progressive variations from plane to plane that make up the body of a work, the character of the material by the dynamics of its own demands must sanction concept and treatment. However, it must not be relied upon to dictate the scope of a work, or guide it through its multitude of creative detail. Where the purity of the wood forms are authentically projected their harmonizing relationships with the character of the medium proper will substantiate the quality of the work. These potentially qualified wood forms will in themselves create design and pattern and not be dependent upon the primary shape of a log or upon a superimposed surface embellishment. Following these rules consecutively, one may arrive at one direct approach to Wood Sculpture. Manifestly ordinary habits of looking at a work of art taught us consciously to seek out the familiar. In sculpture the familiar mental image is the prescribed figure or group of figures. This habitual image may diminish or progress according to our experience and conception, but in practically all instances the manifest materialization of the sculptural image is the statue. This statuary image, unless endowed with organic sculptural attributes, is misleading, and in order to arrive at a genuine evaluation of sculpture must be completely abstracted from the sum of sculptural estimates. Pictorial statuary, like its weaker offspring, wood carving, belongs in the domain of handicraft, the work of the artisan. In this misapplication of terms and values lies much of the confusion of public and critic regarding sculpture as a whole and wood sculpture in a more particular sense. Not alone the public and critic may err, but frequently the sculptor himself in his zeal to record the poignant appeal of a particular piece of wood, the tonal beauty and grain formation may be led off to a by-path. The line of departure between signifi- (Continued on page 40)

ABOVE: A corner of Peter Krasnow's studio showing a small group of the work by this artist. At far left on opposite page is reverse detail from upper portion of the sculptural construction at center of studio. Both photographs by Frank Triest. Figure group photographed by Edward Weston.

THE RECONSTRUCTION OF THE TRUTH

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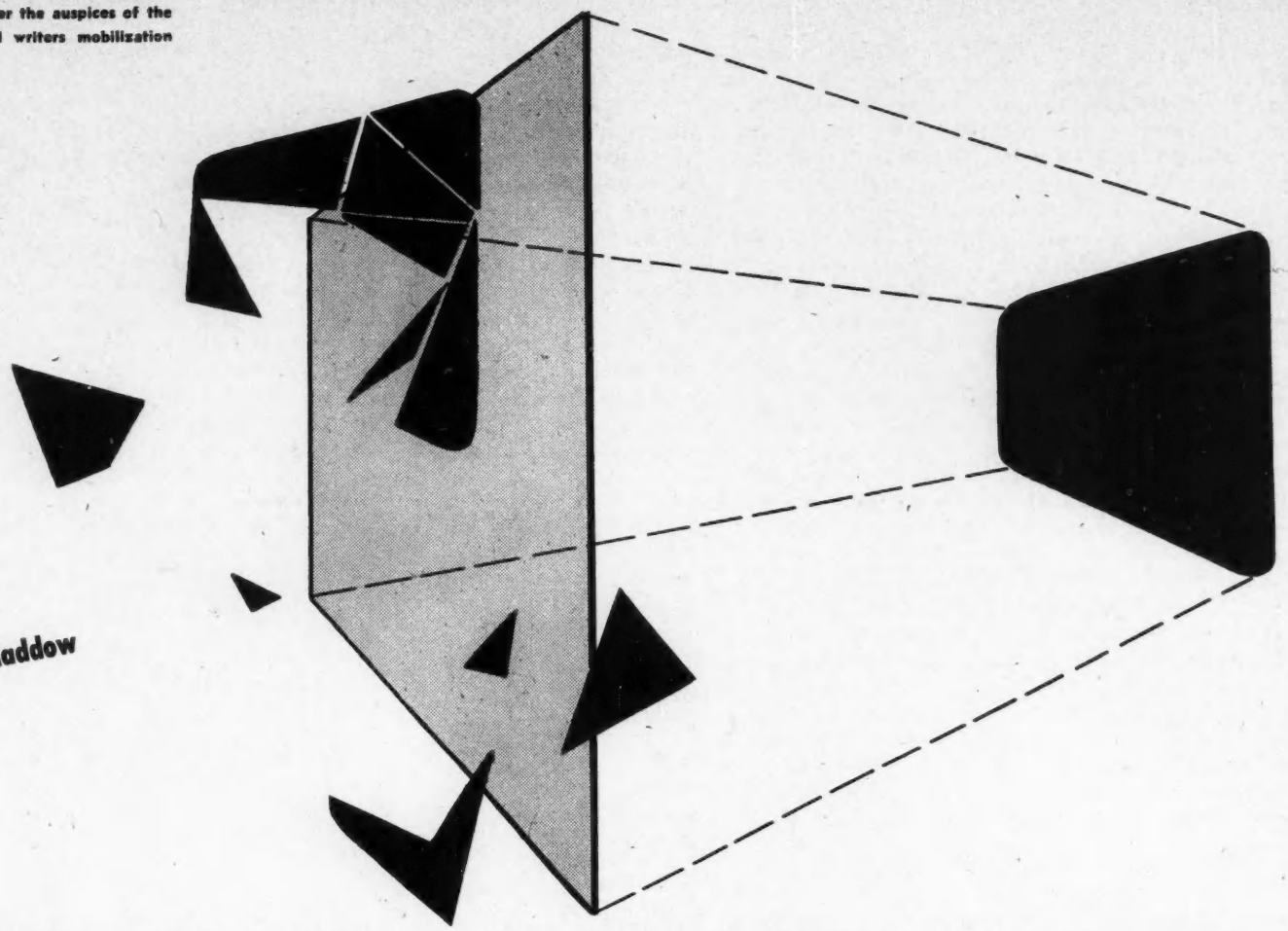


by Sgt. Ben Maddow

I want to describe, in a concrete way, the functions of the writer in documentary film, but I want to begin that discussion by describing a certain camera. It's a very simple box-shaped De Vry; it's novel because it's mounted inside of a cheap suitcase, in the front of which is an opening cut for the lens. Devised originally for a film told by a dog, it turned out to have rather wider application. Because it looked like a suitcase and not a camera, people were entirely unaffected by its presence. Rushes from this camera were disconcertingly real: people in front of it were completely normal and relaxed. They coughed when they stood still, slouched when they walked, scratched themselves, picked their noses, were really tired or really in a hurry, and were caught in those strange human moments of hesitation or abstraction that the camera has so rarely recorded. Here, then, is a useful instrument for certain needs in documentary, but imagine trying to write a detailed screenplay in advance, for such an intimate camera. Not only are its revelations unforeseeable—they are hardly even describable. That kind of difficulty—how to make film out of real people and real situations—is the characteristic problem of the documentary.

The solution to such problems is initially a matter of method. Films are best made, not by a collection, but by a team of artists, and in documentary, they are usually these three: director, writer and cameraman. Each man's work should continue throughout the entire production, from the first brainstorm to the last preview, and each man's general experience and special viewpoint must mould the film as it grows and turns muscular and begins to talk and acquires a character and at last becomes strong enough to reach out from the screen and shake the audience to life.

The writer is one-third of this team. He should not be a literary midwife who is hired for two weeks to assist at a painful birth; nor should he be a literary doctor who is called in to remedy, with good strong commentary, a very sick piece of film. Nor should the writer willingly accept these roles: he must stop thinking of himself as a rather talented stranger who is invited to perform a few wonderful ideas, for whose execution he need take no responsibility. He must look for, and accept, as a member of this team, full responsibility for the completed film.

It follows, therefore, that the writer must drop the conception that he is only, or even mostly, dealing with arrangements of words. Paper work is a kind of punctuation in his real work. Sometimes he will work continuously with the director and the cameraman, and at intervals will type out a summary, sometimes brief, sometimes detailed, of the work they have done together. At other times he will work alone, but still always on the basis of conferences with the rest of the team.

His specialized talents come into use at the very beginning. His interested, free and sensitive mind will attack the job of research. It's correct to spend some time reading in back copies of Fortune, in the weird tongues of tech manuals, in monograms done for Ph.D. in 1899, in the card catalogues of the public library. It's useful, too, not to read too narrowly; a certain amount of rambling and browsing will often bring the main subject more into focus. But that's only a beginning. The writer will have gotten from this reading, from preliminary discussions, even from personal experience, some generalized ideas. These are not necessarily false. More usually, they are incomplete.

The writer must now immerse himself in the material at its source. If the film's to be about Middletown or Chungking, he should try to go to Middletown or Chungking. If he's to write about the flight characteristics of a bomber, let him fly

in the bomber, sit in the co-pilot's seat, listen to the radio operator's phones, squat down in the tail gunner's position. If he's to write about the diet of a family in Kentucky, let him join their supper table and eat flour and fat-back himself. If he's to write about malaria—he need not go quite so far.

He will always look for the facts as life reveals them, and luckily, they will always appear in the concrete, never in the abstract. A fact like: the nitrate industry of Chile has failed —will appear visually as abandoned machinery, silent, empty towns. But then the writer will not be satisfied; he will search for the most graphic, the most telling instances. He will look at the ruined houses in the nitrate towns, and will see that in one house there are goats cropping grass inside the rooms; that's the detail he wants. He will look constantly for ideas and facts in their specific personal forms.

Because in documentary, especially, he must think, feel, create in terms of things to be photographed or recorded. He's not dealing with a daydream world, built on a typewriter and about as stimulating as a coca-cola. He must work with the actual, which is profoundly exciting, but very rough and puzzling to handle. This whole stage of observation will produce a kind of breakdown of his preconceptions. But the writer must take care that he is not overwhelmed by the apparent exceptionalism of much that he sees and hears. Life is always particular and exceptional, but there is a hard, invariable core of essential truth that connects each instance with each other instance. Early morning in a Detroit suburb will be different from early morning in Washington, and again different from early morning on an airfield in Yuma. But written together and cut together, they may have a common quality that says: morning in America.

Now it's time for the writer to see his subject as a whole. There are people that will help him; he will almost invariably find an individual who can express the whole idea in a single phrase. He will rarely be an official spokesman, who, as you interview him, is already talking for the camera, he will more likely be a young doctor, an intelligent teacher, a shop chairman—a farmer who will say: "Out here we either have too much water or too little water."

So the writer will find that everything at this point tends to group itself around a central meaning, an essential development. He must compare this growing conception with what he has already seen, and as the pattern forms in his mind, he must test its validity by checking again and again with the reality, and he must try it against the criticism of his colleagues. His ethical standards, in respect to research, must be very high. He must keep saying to himself, not only: "Isn't this terrific?" but also: "Is this true?," and not only, "Is this true?" but "Is this cinematic?" Later on he may have to make compromises, tell only part of the truth, imply the remainder. But not at this stage. He must know the whole truth of the matter before he will know what compromises he will dare make.

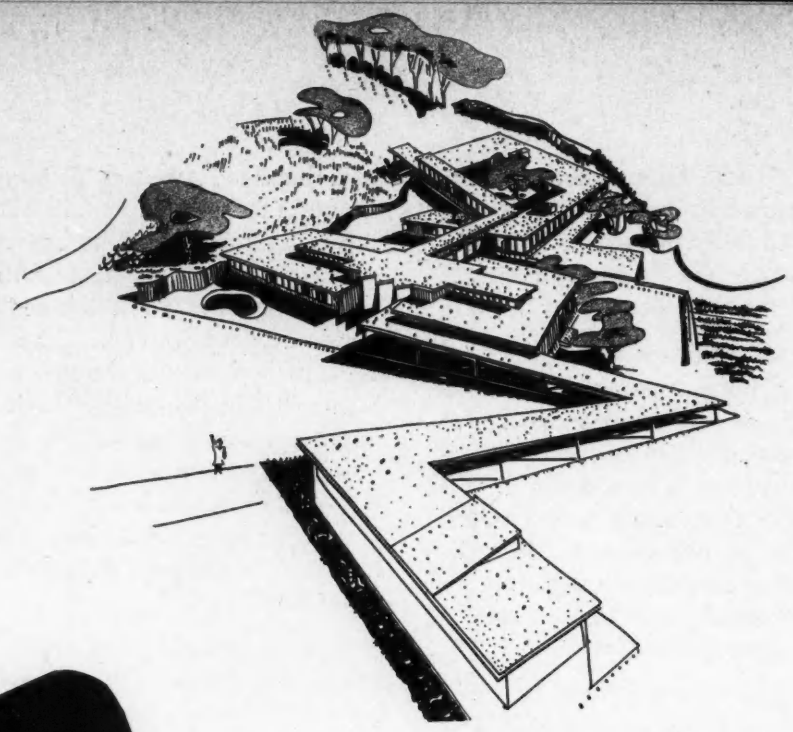
Now the writer, after conferring with the other members of the team, faces that horrible moment when he is alone in a small room with a typewriter and too much paper and a couple of pencils which he's oversharpened already. Now he must write a first script; he must articulate the skeleton of all his work; he must trace on paper exactly that basic pattern that has formed in his mind during the research. Sometimes he'll be asked to turn out a loose, "suggestive" treatment; sometimes he'll be expected to turn out a script complete to the last comma of narration. Both approaches are the wrong extremes. It he's really gone to the material, and gotten a viewpoint from it, he'll write both the pattern and the details that form the pattern. And this fundamental pattern will have, coiled within it, all the tension and conflict and resolution of a good play. In a documentary, it's the writer's job, not to invent, but to reveal this drama. It will be primarily a drama of idea; it will follow the growth and overflow of the Mississippi river, it will follow the menace to the lifeline of a besieged city; the drama springs out of the material itself.

This constructional stage is bound to be very tiring. But it's bad to rely, unless in utter despair, on "devices;" the best of them are strictly from Woolworths, and however ingenious, they'll fall apart in front of an audience. Don't think that because you're going to have the *airplane* tell the story that the script problem is thereby solved. "The story of an individual" is by no means the best solution either. One man's story, to seem real, will follow its own dramatic form. Sometimes this will be identical with the dramatic pattern of the idea, but more often it won't. There may be coincidence only at certain points; in which case the individual's story is a very limiting device. Forget devices. Look for the drama of the idea; you've sweated to get hold of it in the research stage. Follow that drama.

Any particular sequence of the script will then be part of this dramatic structure. Each sequence will have a mood, a suspense, and a development of its own. Sequence B will flow *out* of sequence A, and will *want,* will *need,* sequence C. These are basic conceptions for everyone working in documentary, and they are meant in the broadest sense. They do not preclude the more relaxed, more musical, or more poetic forms; these will be personal variants of a fundamental method. But they should eliminate those scripts which are copied out of an index; "the little-known country of northwest Canada has so and so and so and so and so and so and so and so;" or pasted together with grammar, with "meanwhile, in congress" and with "another aspect of this far-flung development;" or those highly dramatic scripts which are nailed together with numbers; "1920—1930—1940—October, 1943 —the Documentary Film Seminar of the Writer's Congress —convenes—exclamation point."

But beyond this basic idea and this basic method, there are no broad rules, and there should be none. The writer will use anything; individual stories, animation, re-enactment, candid material—that will help him express this dramatic movement of the idea. The audience doesn't care about formal styles—it's too busy looking at the film.

Now the writer, again in close consultation with the director and the cameraman, is ready to write the shooting script. This term is much more accurate than *screenplay*. A screenplay is just what a documentary film doesn't need. It's too limiting, too complete, and just a plain waste of time. The writer, as part of the team, has worked out the main drive of the film, he's selected characteristic details, emotionally moving, cinematically exciting, important. (continued on page 46)



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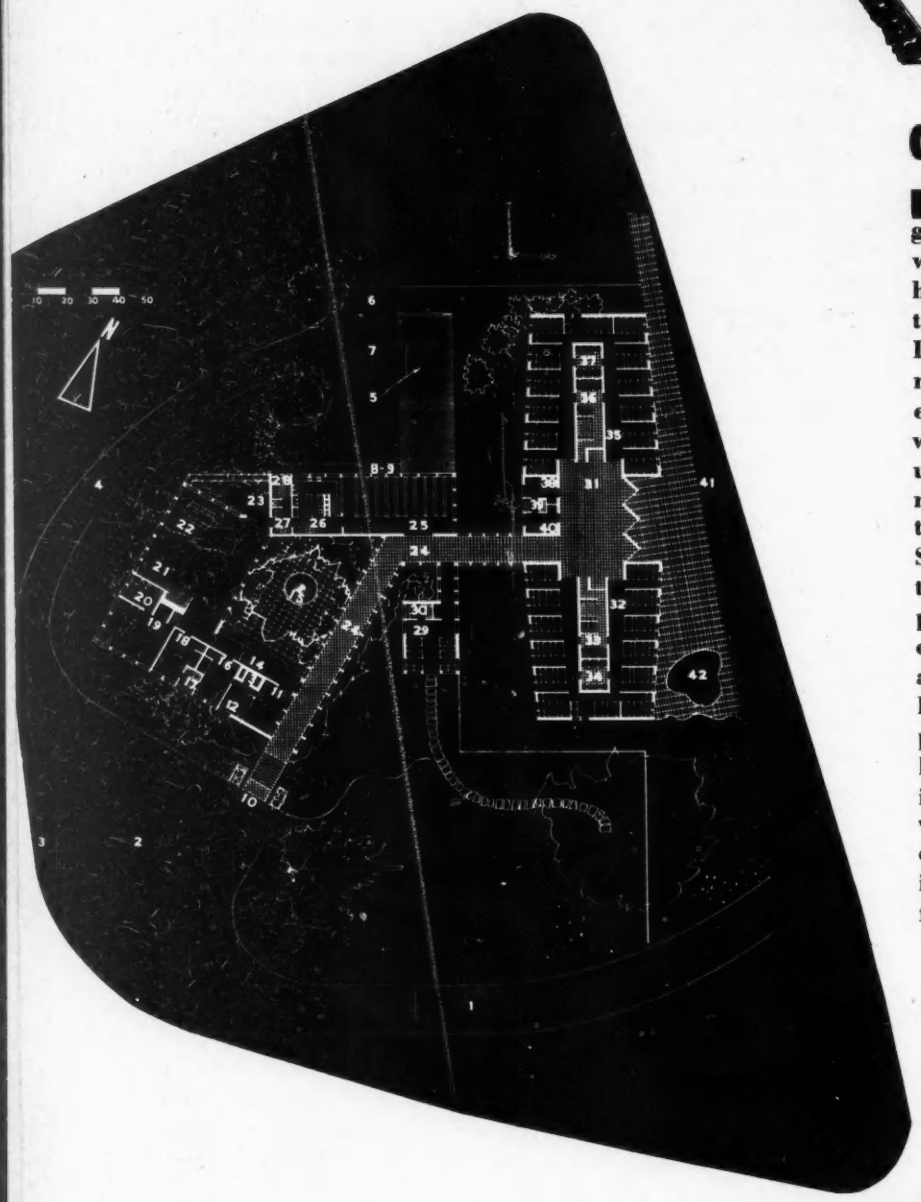
As we proclaim the ideals for which we fight, lest the divergence between the ideal and the actual should become too vast, we fall into the habit of making promises to ourselves. It is a healthy sign when we become involved in matters of moral stock-taking; it is a healthy sign that we make the promises.

In the midst of what appears to be a humanitarian renaissance, nearly all our existing institutions have been exposed to a new evaluation: namely, in accordance with the humanitarian ideals which we profess. Recently, among other things, we have looked upon those institutions which provide, in accordance with a humanitarian society, asylum for the handicapped, and have found them sadly inadequate. They have been publicly proclaimed so. Such institutions, as an integral part of the post-war pattern, have thus made their bids to the public conscience. Here is one such project, as it has come off the drafting board one manifestation of the ideal awaiting fulfillment; a plan awaiting the funds. It is a school for backward children.

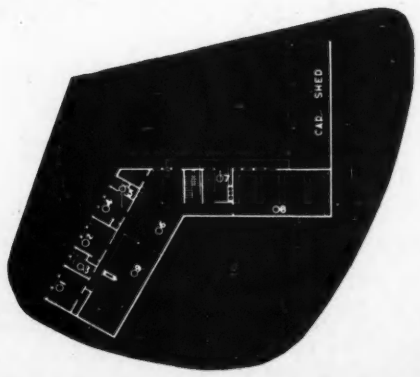
In the planning of this project, an attempt has been made to approach the problem for what it is. This may sound platitudinous, but in contrast to general practice within the field, it is iconoclast in the extreme. Most institutions of this type, as well as many private schools for normal children, have been squeezed into huge, old, discarded private residences, which were never designed or intended for such function—which, indeed, could be said to have fulfilled their original function—and are consequently completely

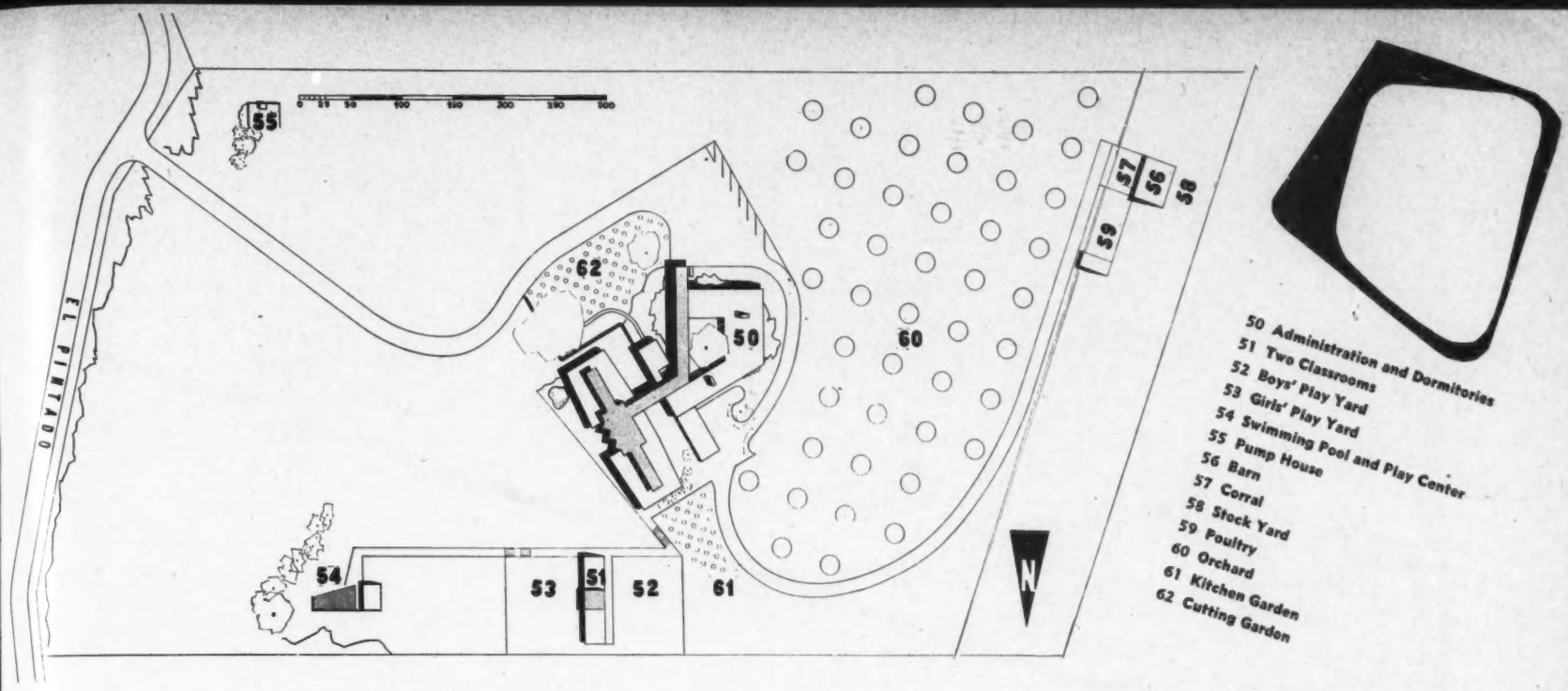


mario corbett, architect

22.

01 Cook
02 Maid
03 Bath
04 Gardener
05 Bath
06 Laundry
07 Boiler
08 Kitchen Stores
09 Trunk Stores





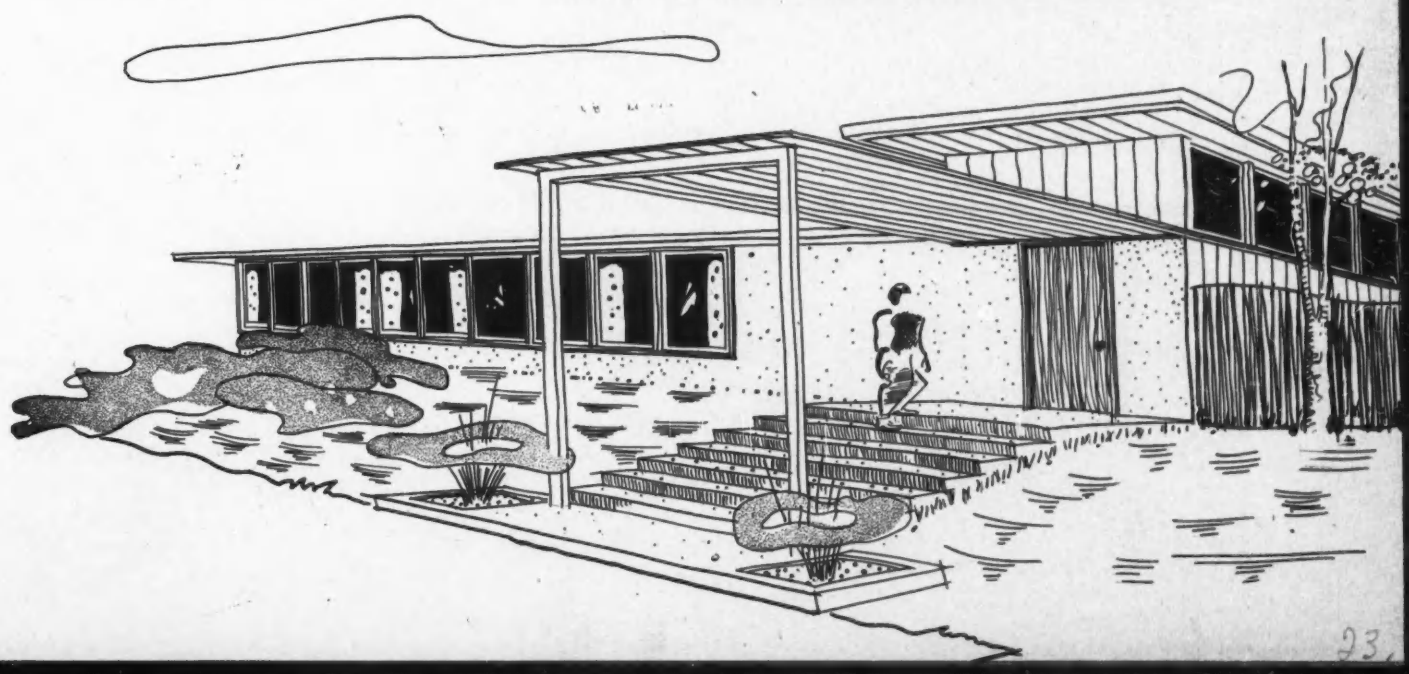
n of a school for backward children

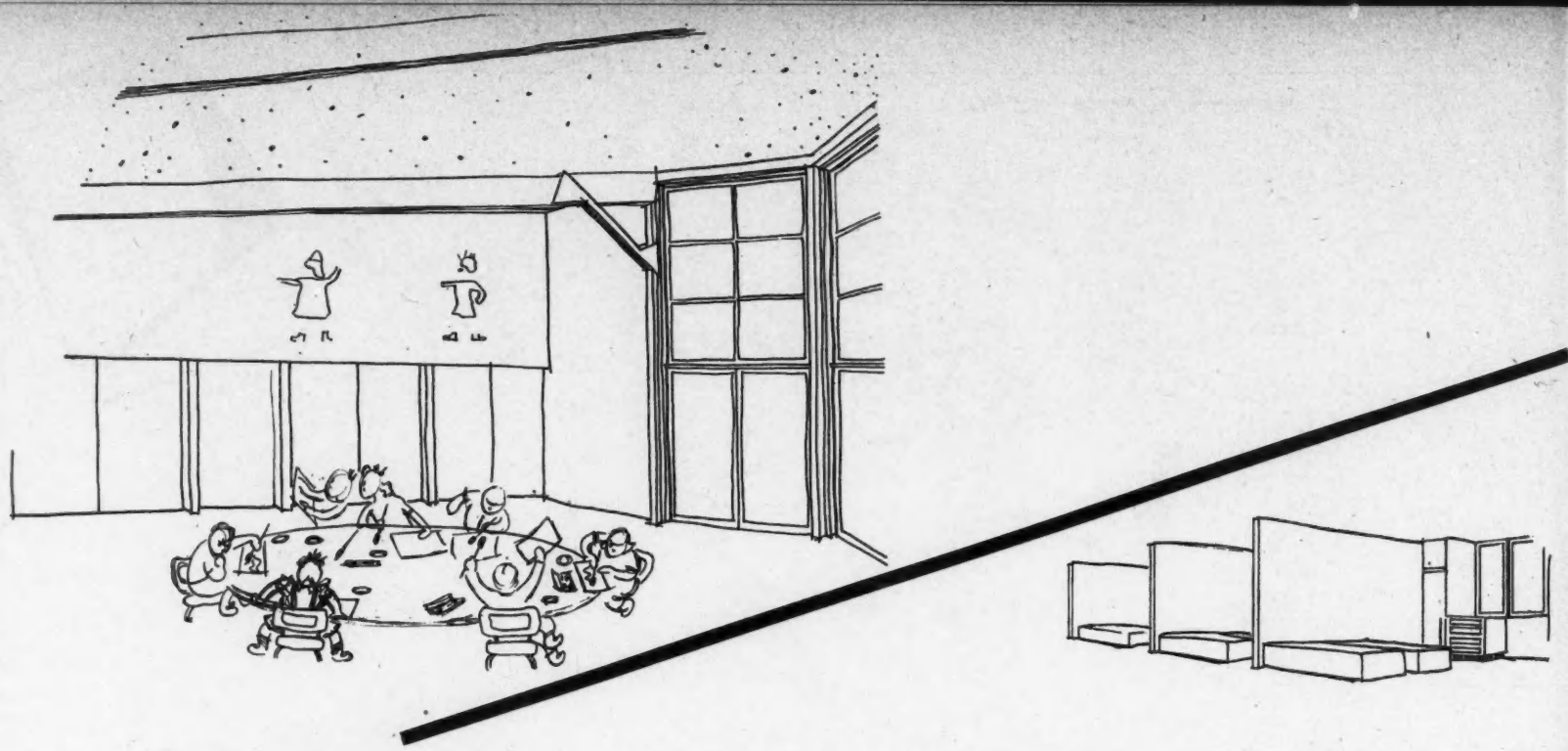
inadequate. That such practice is a matter of intention rather than compromise is witnessed by the fact that, even when such institutions are custom-built to the special requirements of the problem, as this one is, they have turned out as the exact prototypes of huge, old, discarded residence.

The theory underlying this strange practice seems to be that such acccommodations—i. e., residential architecture in the style of 1906—will spell H-O-M-E to children. Generally speaking, I should say that this point of view is fallacious, in that it is safe to say that children, at least, have no such preconceived ideas. Speaking specifically, in terms of this school for backward children, it seems to me that the theory collapses completely, in that, for these particular children, the idea of "home" itself simply does not hold happy associations. It may seem a curious thing to the layman, but the fact is that very few of these children are ever homesick, even in their first few weeks at school. Nor can this phenomenon be attributed to a lack of sensitivity—quite the contrary. The cause is quite simple: there is no place for them in the tempo of normal adults, normal children, and they feel themselves outcast. They are the objects of adult pity, or inconvenience, or curiosity, or worse, and the objects of childish derision. Needless to say, their incapacities are greatly intensified in any normal home or social environment, so that the idea of planning such a school to suggest "home" would seem altogether the wrong approach.

What they must have, and that to which they respond with amazing results, is a new world, a world of their own, where they can find a footing on their own terms, some sense of relation to a group; an identity. And that is what this school proposes to be. The large play center, located on a knoll above the classrooms, provides a court for basketball, badminton, volley ball; rings and bars; a small slide; plenty of room for baseball and group games. There is a small swimming pool, which serves also as a reservoir for orchard and grounds. For smaller tots, there is a wading pool and sand pile. There should be work as well as play. An hour or so of chores each day, in which each child is accorded his own responsibility, provides in large part for the maintenance of the orchards, the gardens, the cow and the chickens. There are regular classroom hours, too, on a schedule equivalent to that of the public grade schools. Given such an environment, growth and development is a startling process, and a happy one. The end product is that these children are rescued as waste units and are equipped to provide for themselves as functioning members of their own groups.

If the ideals of a humanitarian civilization in which we have so widely proclaimed our conviction, and to which we have made such incalculable sacrifice are to find reality in the actual living patterns of our post-war world, then we may expect to see, among other things, a great deal of institutional building of all types. It is, of course, merely an incidental possibility, but an interesting one,

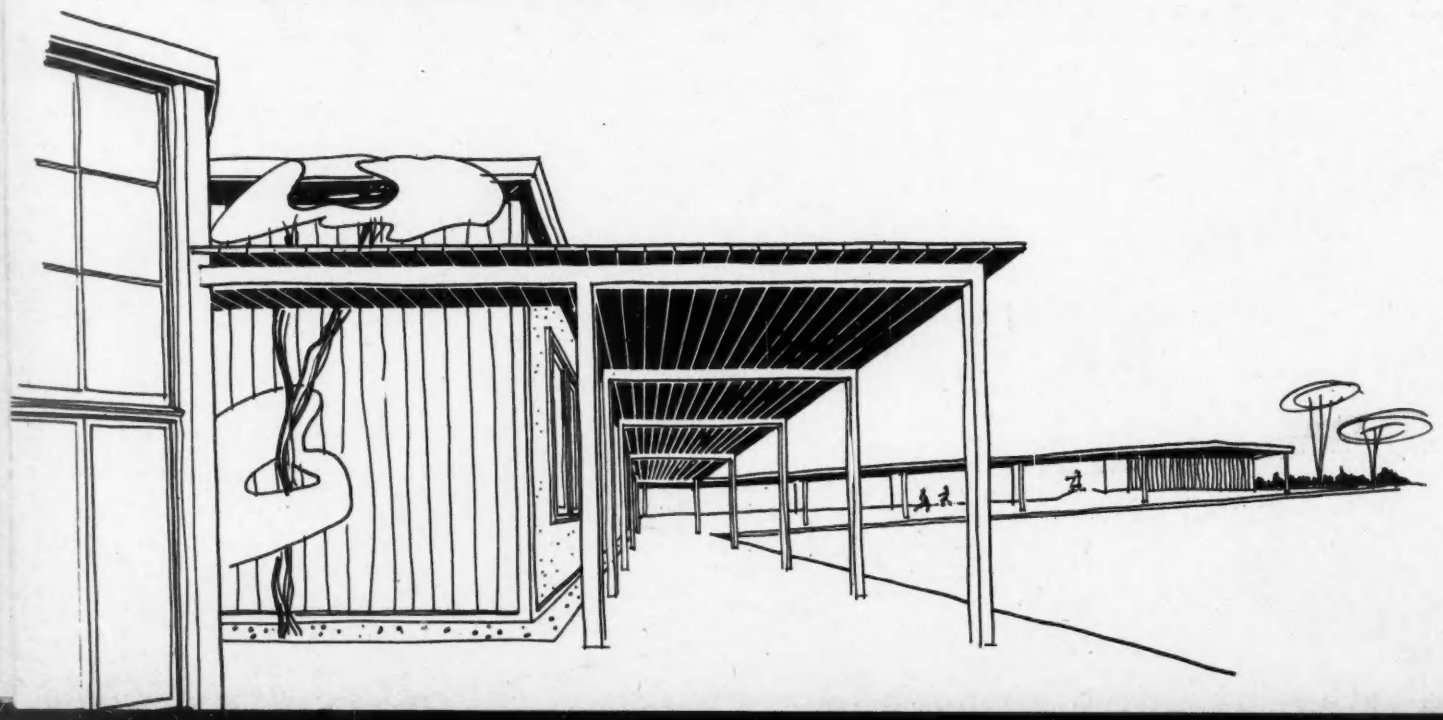




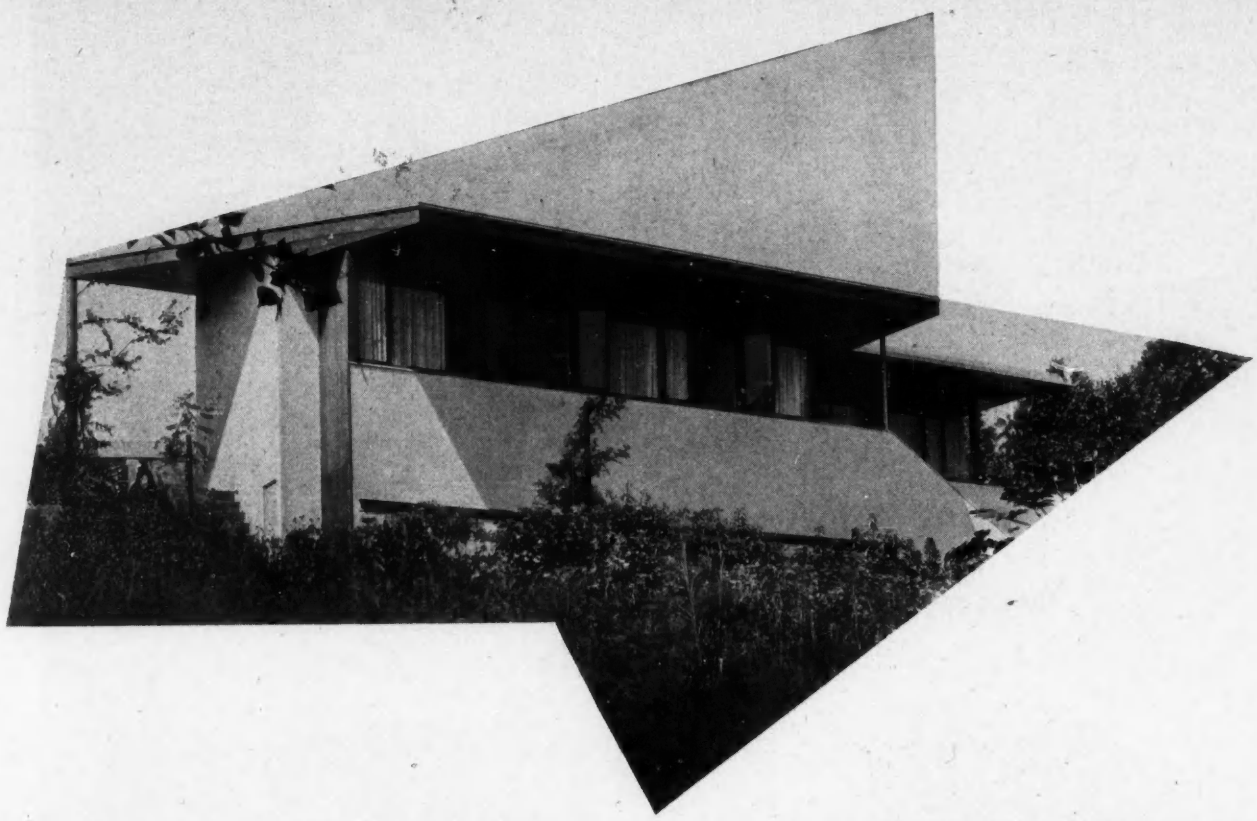
that the future of modern architecture, in this event, looks highly promising. It is not an isolated opinion that those modern architects who have contributed perhaps the most consistently good design and planning are those who have been fortunate enough to specialize in school and institutional work. The reasons for this are various, but it is safe to conjecture that one very prominent factor has been that, in this field at least, since it very often involves the expenditure of public funds, the cause of economy in construction has occasionally won the case against sentiment and prejudice. For it is not easy to deny that modern design allows for the use of materials and techniques—prefabricated units, for instance, such as those specified in the school illustrated here—infinitely more economical than the mountains of masonry and the hordes of workmen required to construct those Neo-Classic brick piles which, all too often, still stand as the all too fitting symbols of our institutional progress.

Since, however, by its nature, it is possible to approach such work honestly, there is some basis to hope that we may see a higher proportion of straightforwardly creative design in the wave of institutional building predicated by the promises of a brave new world. The effect of this possible factor as an influence on the level of public taste cannot be lightly dismissed. For if there is to be any appreciation of architecture at all, from either an intellectual or an aesthetic viewpoint, it must, and only can come, from proper conditioning at a level where prejudice has not yet formed the basis of judgment—largely, by this definition, from the young. If the average college student today has only a very hazy idea of what architecture is, and his tastes in that respect recoil vehemently from what he conceives to be "modern," his judgment is more to be congratulated than condemned. For there is absolutely no question that that type of architecture generally understood to be "modern" is well characterized, at its "jazziest" level, by the roadside juke joint, and at its most "refined" by the corner firehouse or even the public library or the local post office. If there are any existing instances of acceptable modern design in most buildings of this sort, in any community, they are still so rare as to be virtually non-existent as salutory influences of the public taste. And it is buildings of this sort that are submitted to the widest judgment, and create the widest effect.

There is time enough to look for an exoneration of modern design when public buildings and institutions are so designed as to warrant that judgment. Meanwhile, most of our institutional building tells an unpleasant truth about us. It is mightily to be hoped that we may anticipate the beginning of a world in which our institutions and our buildings, as the living extensions of our professed ideals, will present a face as honest, as straightforward, as unique and definitive of our time as those ideals we now profess to the world.



HOUSE FOR MR. AND MRS. MAXIM VAN CLEEF



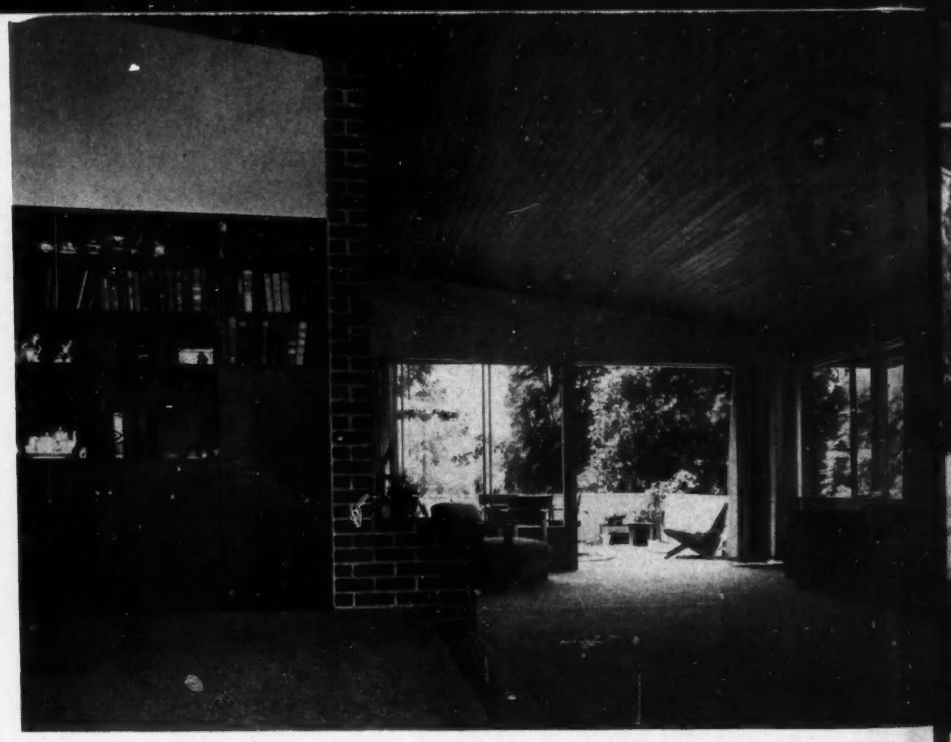
LOCATION • LOS ANGELES • CALIFORNIA • ARCHITECT • RICHARD J. NEUTRA, A.I.A.

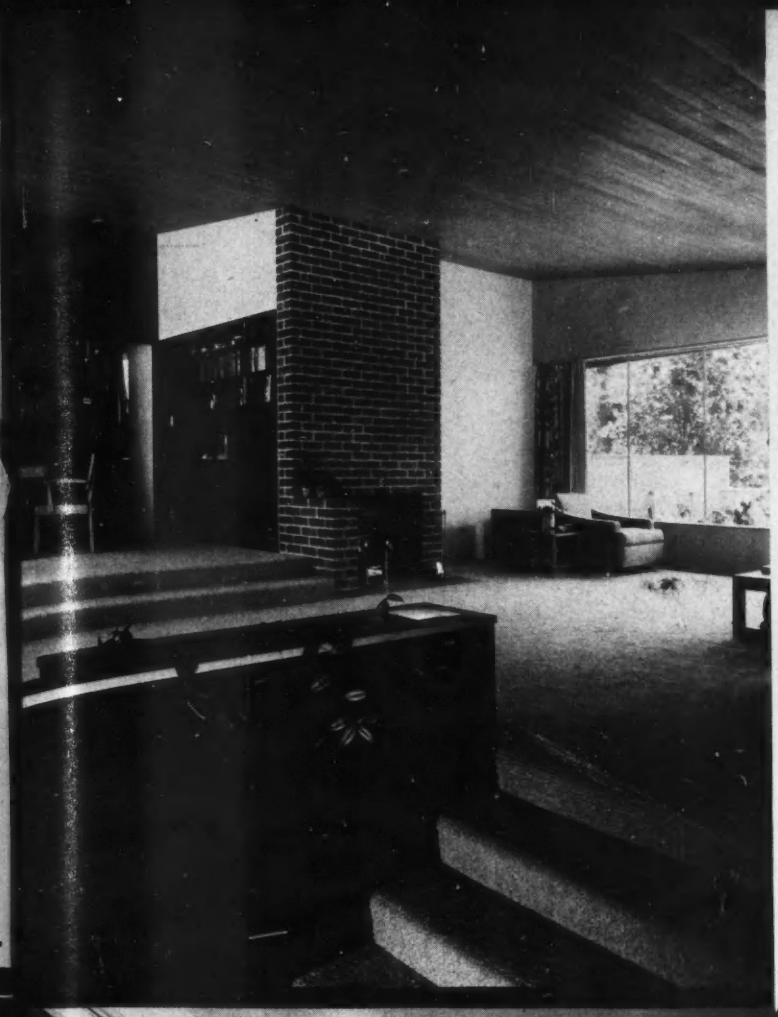
The Wedge-shaped lot fronting on two streets rises from the street corner about 40 feet to the property corner most removed from the street. The desirable views extend diagonally through the house, over wooded mountains toward the northeast and over the longest dimension of the property up to a stand of cypress.

The layout, in order to turn the restrictions of the irregular and steeply rising lot into assets provides for a generous diagonal opening up of the interior into outdoor spaces within the best controlled directions. Three levels of floors follow the contour of the hillside so that the master suite and the entrance are placed lower than living quarters and northeast terrace, extending over the garage; the dining bay, with the southwest terrace and a second private suite are placed at the highest level together with the rear entrance, service kitchen and breakfast nook. This permits special privacy and flexible use for the upper quarters. Both outdoor terraces communicate by wide sliding glass doors with the living quarters so that the visual and walking space in diagonal direction is very considerably extended.

Exterior color scheme is largely determined by the natural materials of red blond wood siding and light plaster. Metal sash and intermediate supports are painted an Indian red. The sloping gravel roof follows rules established by the Tract Deed, but led to an interesting one-sided gable treatment on the north and south front. The interior colors are light shades to harmonize with the soft, warm gray friezee carpet which extends throughout the master suite and living quarters. The fireplace is of common red brick with a straight upfront rising to the sloping wood ceiling. Kitchen and breakfast nook are in light greens with the end wall in a very deep green. The rear bedroom and bath are in sunny yellows.

A Douglas fir timber frame well braced carries the wide sloping roof which drains in an easterly direction. Sash and sliding doors are of metal. Pockets conceal the continuous head track of window drapes. Gas-fired wall furnace is supplemented by electric heaters. Continuous soffit lighting on patio roof overhang.





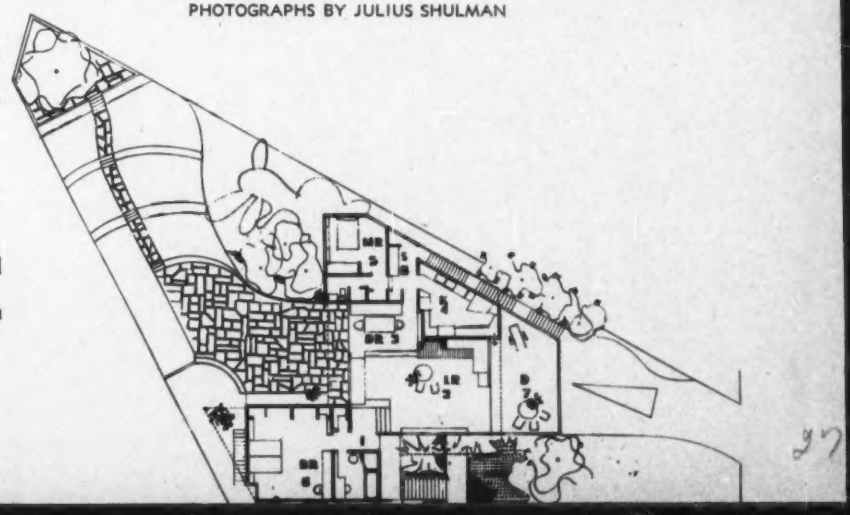
PHOTOGRAPHS BY JULIUS SHULMAN

OPPOSITE PAGE: Above, view from the southeast below, looking from dining bay into living area view from the northwest.

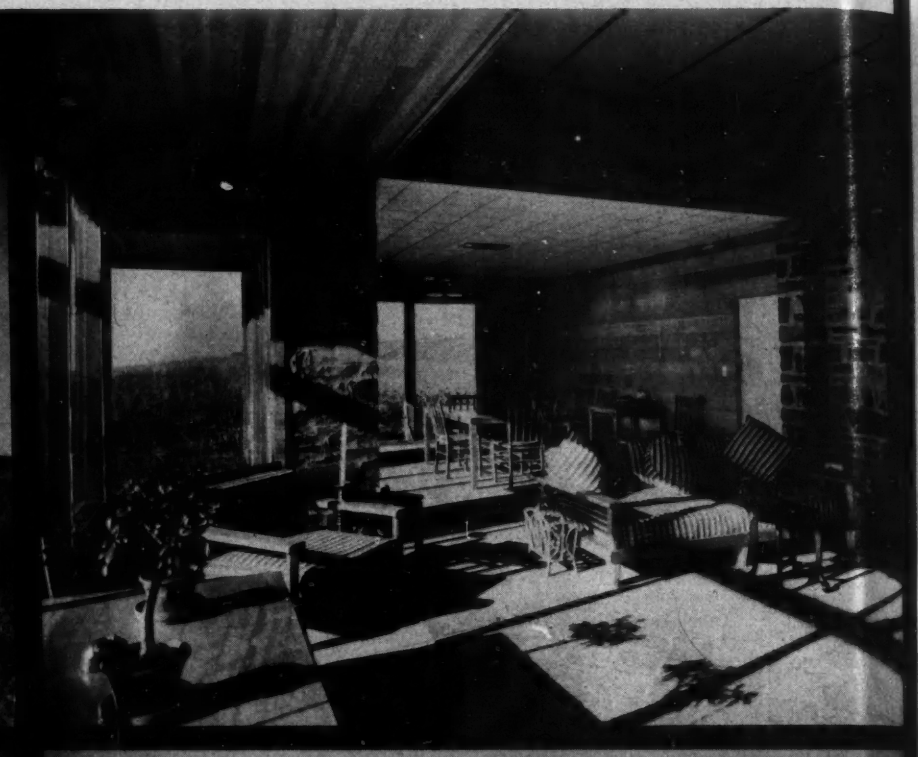
ABOVE: Living area from entrance.

Over-all view from rear garden.

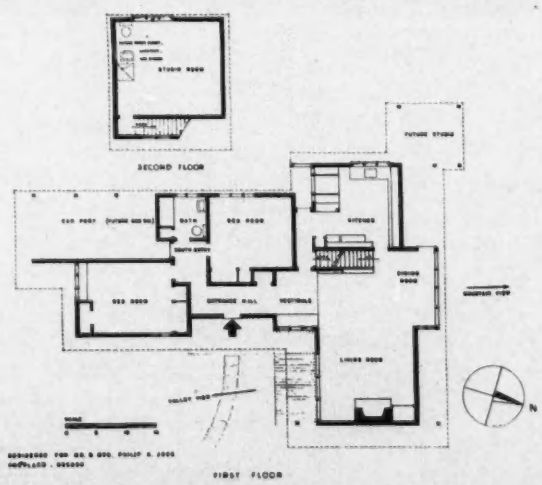
Kitchen with breakfast table below view window and service porthole to north balcony in rear entrance from north balcony.



FOUR HOUSES BY PIETRO



PHOTOGRAPHS BY LEONARD DELANO



THE JOSS HOUSE

OPPOSITE PAGE, TOP. A very modest house done with minimum means. Views in opposite directions, both to be exploited, determined the shape of the plan and location on the site. Interior—all natural wood, mostly cedar and spruce. Fireplace is exposed concrete. All bedroom wardrobes and a great deal of the furniture built in.

THE KERR HOUSE

ABOVE. To be used mostly for summer. Shape and plan determined by the shape and location of the dune overlooking the ocean. Built on a concrete slab set on the sand. Green dune vegetation allowed to grow up to the house. It is comfortable and convenient.

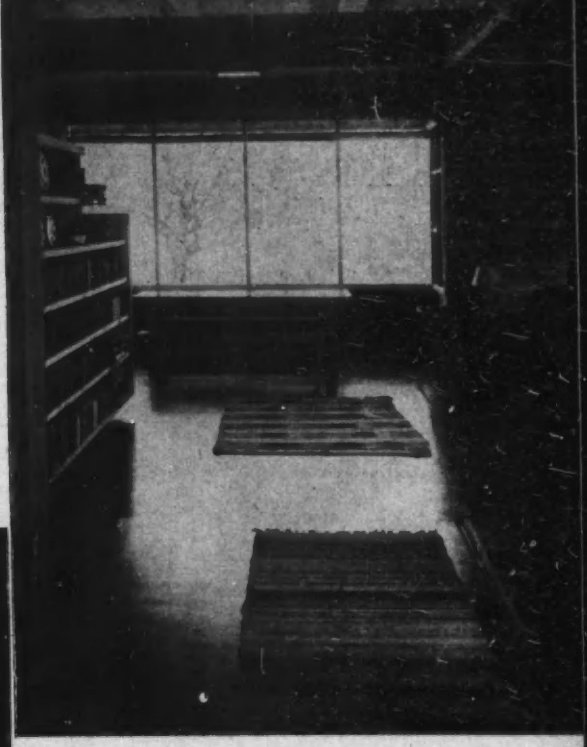
THE COATS HOUSE

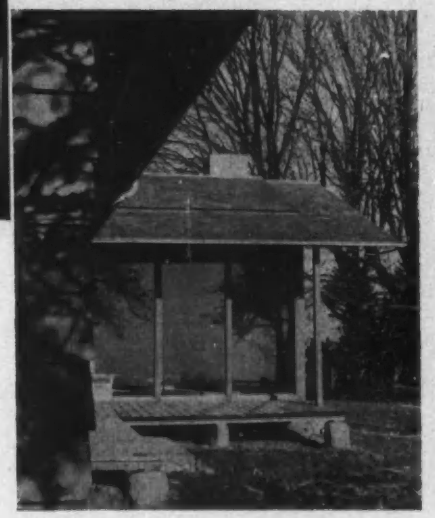
OPPOSITE PAGE, RIGHT. The Coats house is located on a spur of land facing Netarts bay off Tillamook. Built for one of the owners of a local lumber mill, there was an abundance of woods available.

BELLUSCHI

■ People who talk or write on architecture may be as boring as people who talk or write of their love exploits, soft or vigorous, vulgar or full of poetry. Architecture, without the poetic sense in whatever style, is not really architecture but building construction, just as love may become mere physical intercourse.

As obvious as the above may sound, yet it is the key which can dispel much confusion and clear much of the nonsense which has been written on modern architecture. Many realize the abstract qualities of Frank Lloyd Wright's work, but not to all is it apparent that Le Corbusier, Mies Van der Rohe, or Gropius at their sternest are dealing with poetical elements. Poetry may and usually does deteriorate in soft sentiment unless the roots are in life itself. Naturally, the greater the intellect the greater is his grasp of life. That is why so-called modern architecture can be so silly or so convincing, and that is also why the old styles when copied lack integrity; therefore, can never satisfy. That is why we cannot copy or conform, or be too magazine-conscious without losing in depth. That we are producing only ephemerical architecture is due to the fluid state of our culture which is struggling through an historical period of transition. It will be impossible to produce a great all pervading architectural style until we have gained some measure of faith. All we can hope for now is to free ourselves of the shackles of a shallow culture, and to try to rediscover the great poetry of things, the pleasure of creating forms which are alive, and by alive is meant appropriate and in tune with the life which nourishes our thoughts and our reactions. The distance our civilization must cover is still tremendous and we can barely see the outlines of things to hope for and we may yet tire and compromise and retreat, but we cannot despair that order and harmony will eventually come to us and our cities. Beauty cannot be tagged on like a blue ribbon at the fair. We must work for it, sweat and live it, believe in it, even if it escapes us—or else it is just a dead thing for Hollywood to drape itself with, or for the pedantic experts to measure and classify.



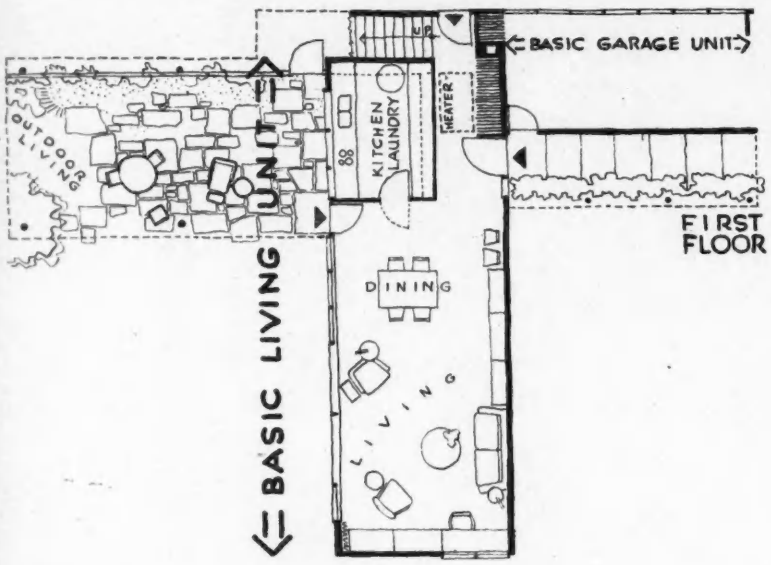


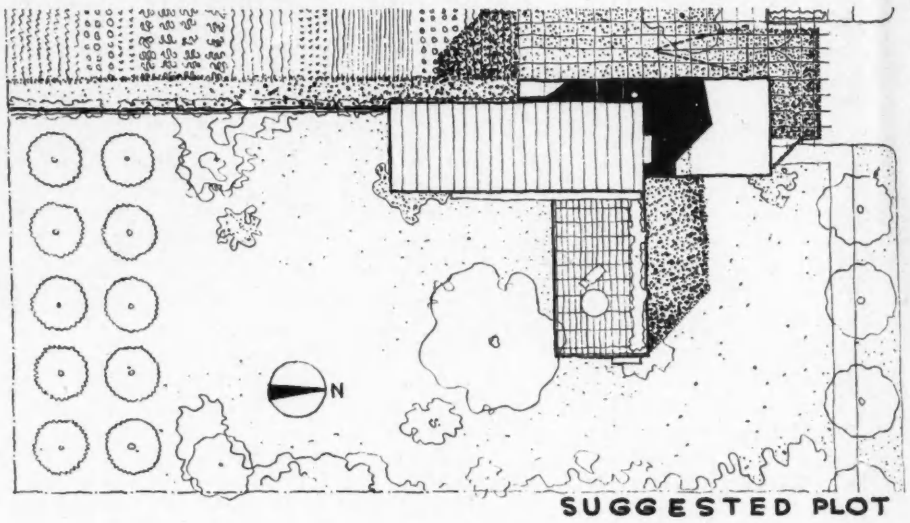
STANLEY SHARPE AND JEDD REISNER

As suggested in the title for this competition a house for the postwar period should be more than just one way of living. It must satisfy many different requirements such as: climate, view, orientation, size of plot, and the size of the workers' pocketbooks. It should consider his likes and dislikes.

The idea of the Variable-Unit plan is to own the simple elements of a house which, because of their standardization, can be mass-produced. But *standardization does not mean stagnation.* In the proposed six schemes we have endeavored to show the adaptability of the various units to site and family.

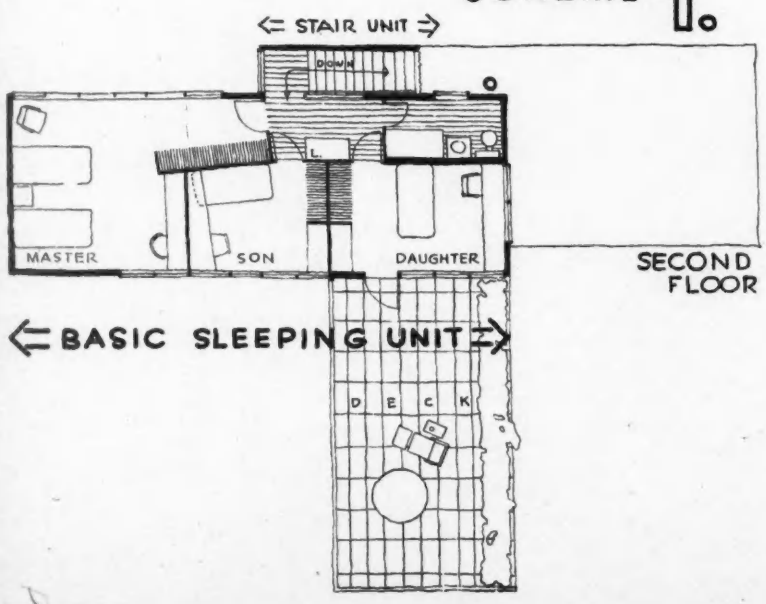
The Variable-Unit house has four basic units the basic living unit, the basic sleeping unit, a choice of straight-run or double-run stair units, and a garage unit. The roofs of the sleeping and living units are furnished in either deck or shed type depending on the particular plan. The heating units would be designed to meet climatic conditions. Under floor heaters are contemplated. Basements are optional.





The VARIABLE-UNIT plan

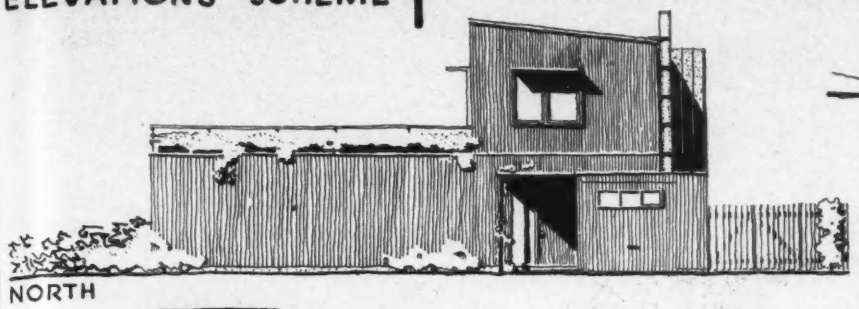
SCHEME 1.



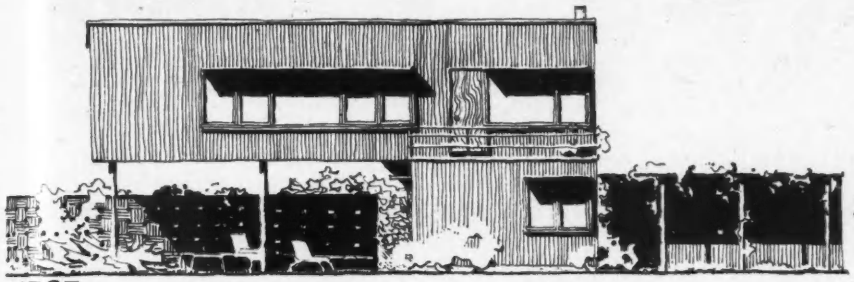
VIEW FROM GARDEN

30

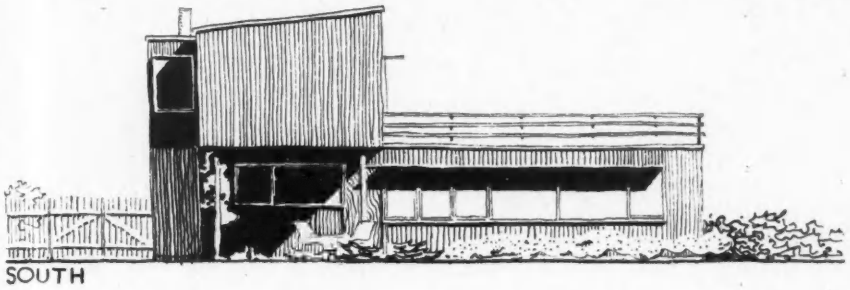
ELEVATIONS SCHEME 1



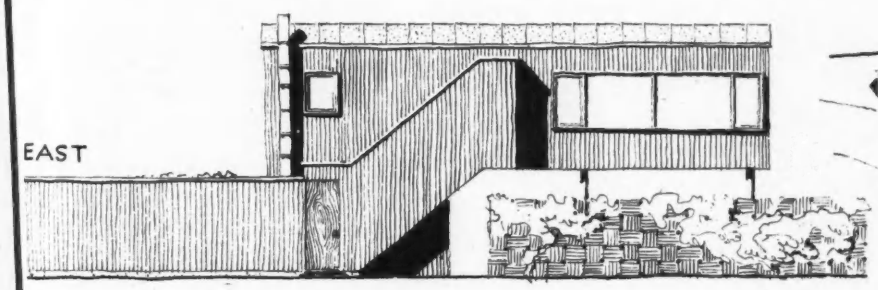
NORTH



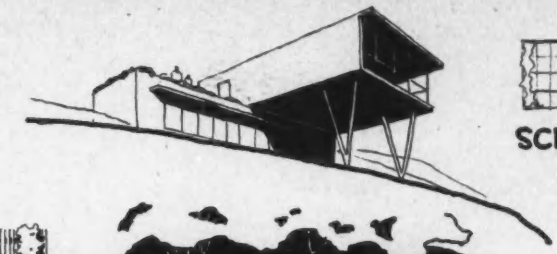
WEST

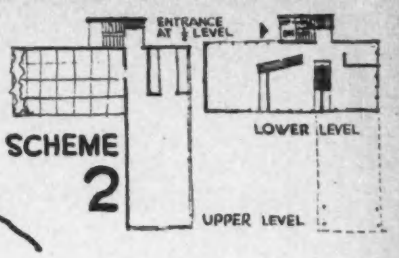


SOUTH



EAST





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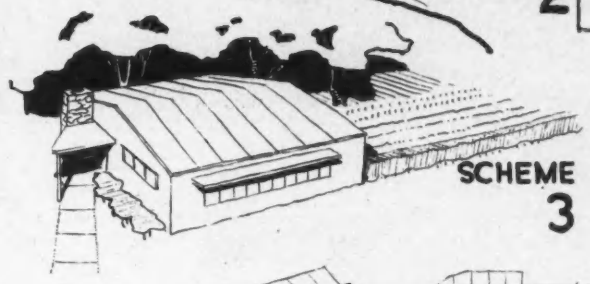
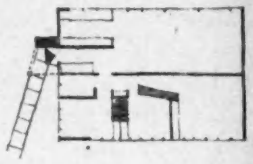
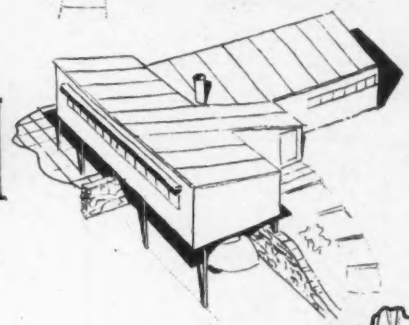
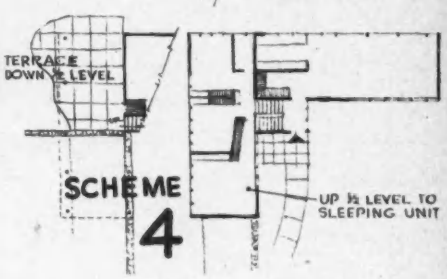


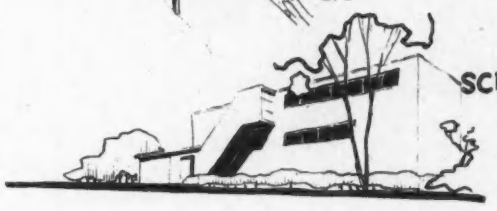
SCHEME 3



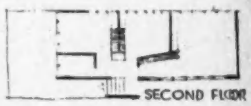


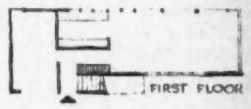


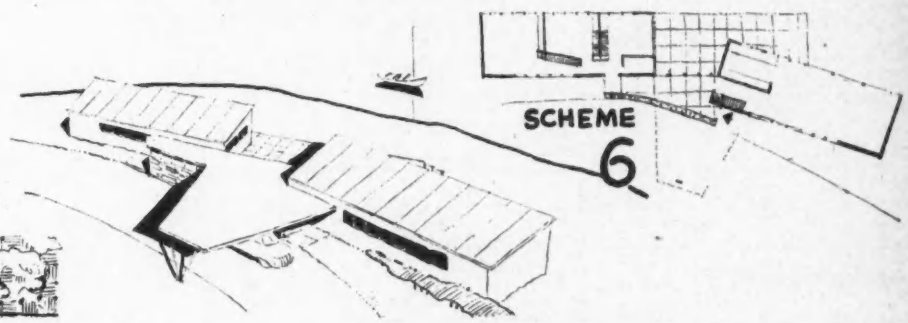
SCHEME 4



SCHEME 5







In the six schemes presented we have tried to show some of the many possible variations that can be obtained.

Scheme 1. **A solution for making the most of a level plot. (See plot plan. Space naturally limited us in showing plot plans for all six.)**

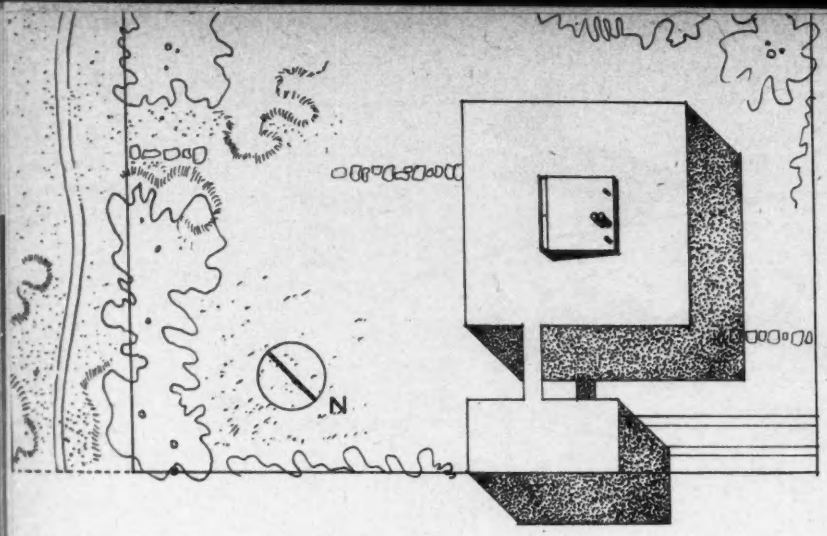
Scheme 2. **An arrangement for a hilly site with a view. The entrance is at half level. The disposition of the main units could be reversed.**

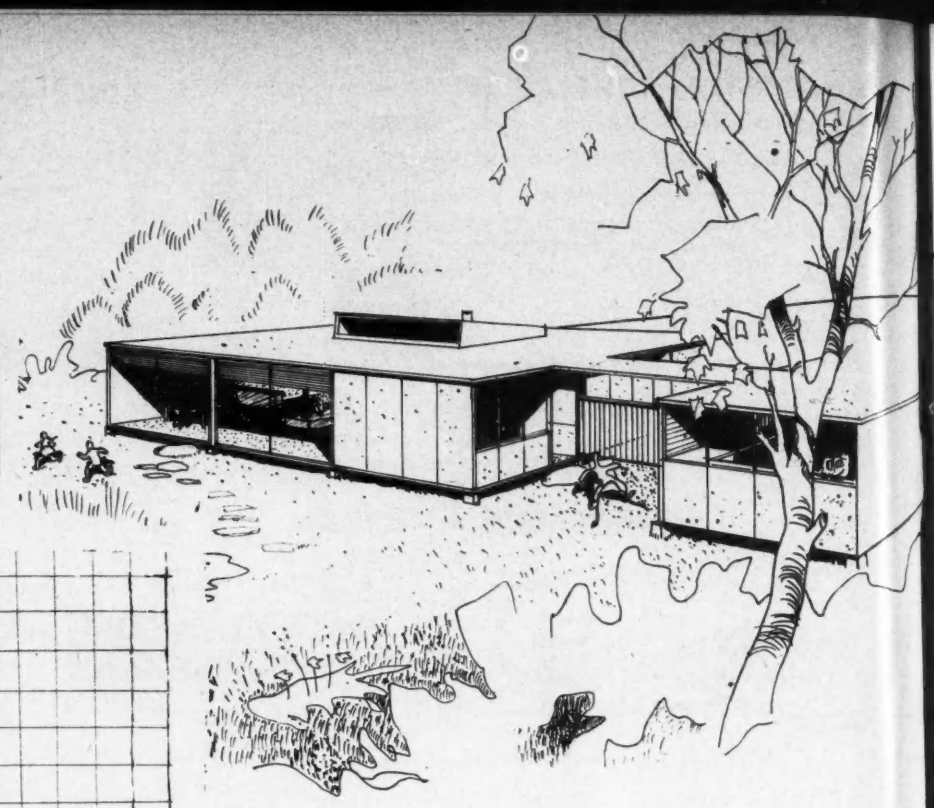
Scheme 3. **Is the minimum one-story dwelling. The garages for this type could be built in groups. Freedom from monotony would be obtained through use of various room combinations.**

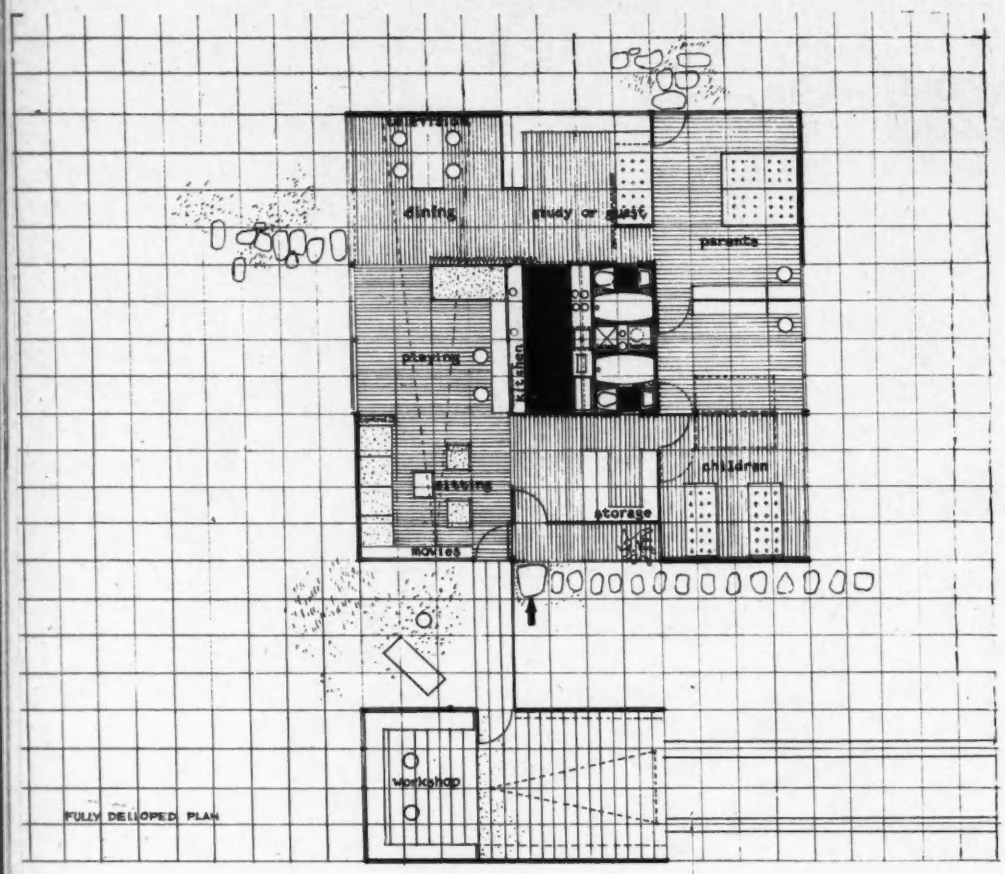
Scheme 4. **Shows the advantages gained on a sloping plot. By going up one-half level to the sleeping unit a full height carport and terrace is achieved.**

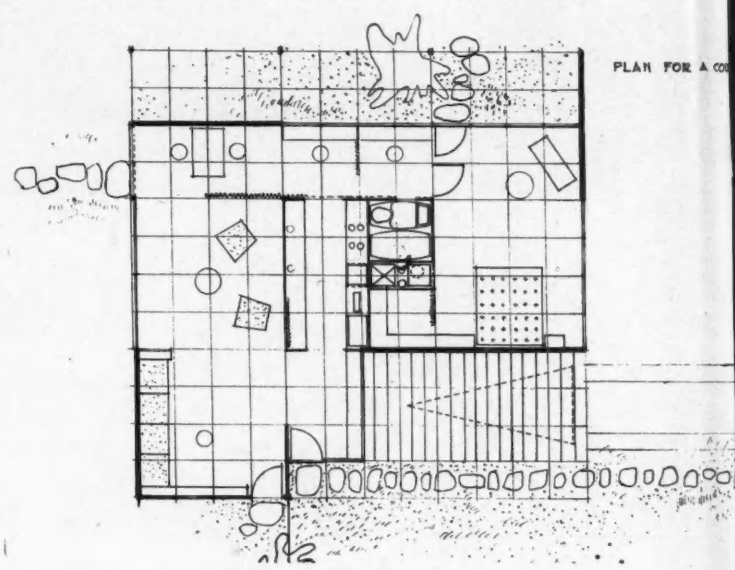
Scheme 5. **Is a two-story type for minimum space and structure requirements. This type can also be used for row housing.**

Scheme 6. **Separated units on a sloping country site connected by a custom-built terrace and glass enclosed passage.**









HOUSE FOR THE POST WAR WORKER.

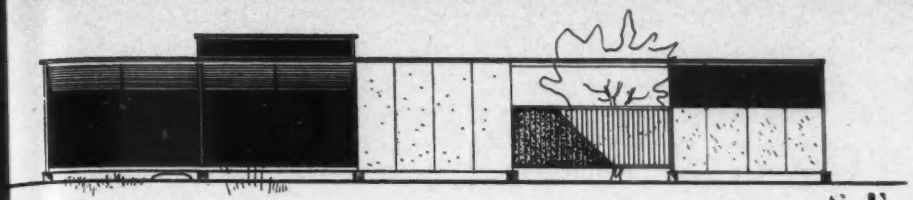
Technique alone will not make the pattern of postwar living. This is more a matter of social and esthetic considerations. Our factories are completely organic but most of our houses are still saturated with a borrowed glamour, or by a sub-human minima in the low cost field.

Using the techniques offered by postwar industry and planning we try here to organize an economic space with one aim: to vitalize the family as the most important cell of democracy. War conditions will produce the need for a more stable form of life and recognition of the superiority of the planned teamwork over the purely individualistic effort. We do not believe though in the completely collectivistic form of living but in the integration of the individual in the family and of the family in the community.

With a well organized building industry and through mass production prices will go down. The house now available to

I. M. PEI AND E. H. DUHART

37



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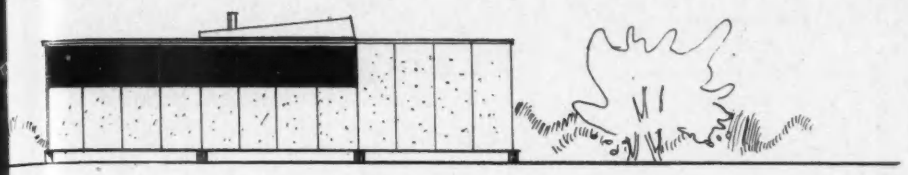

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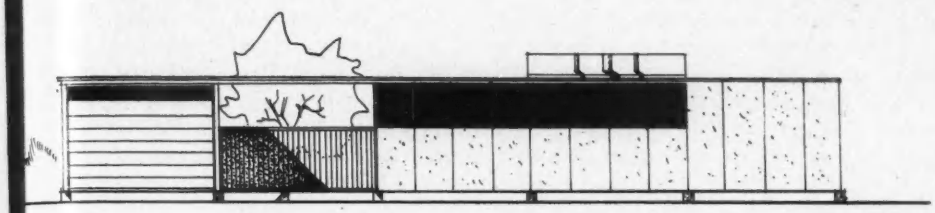

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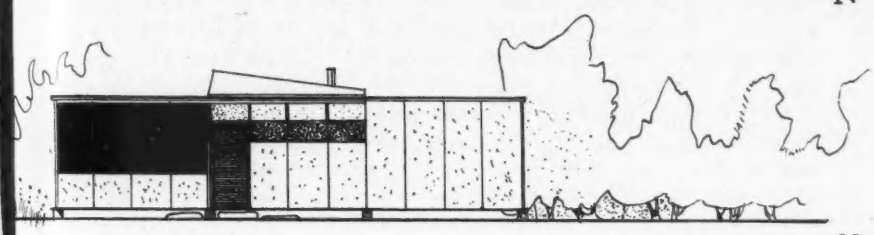

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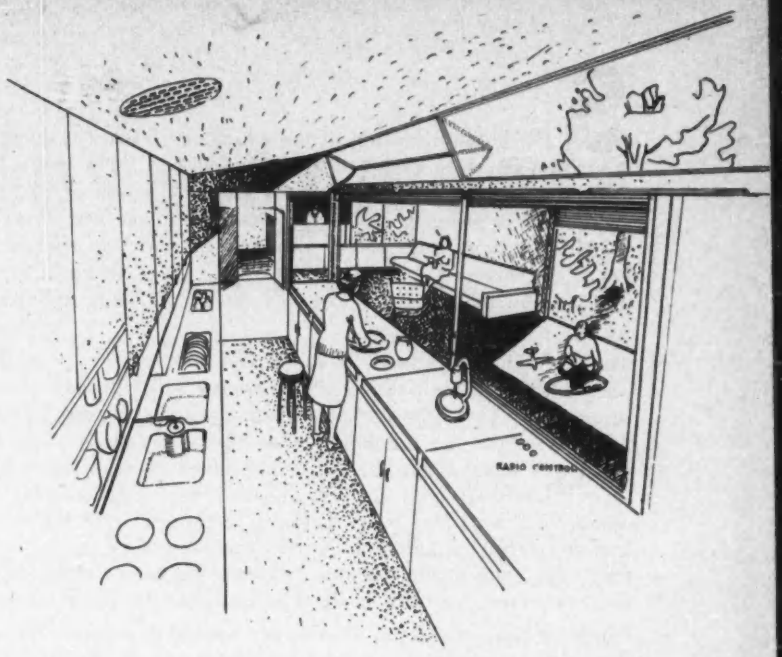
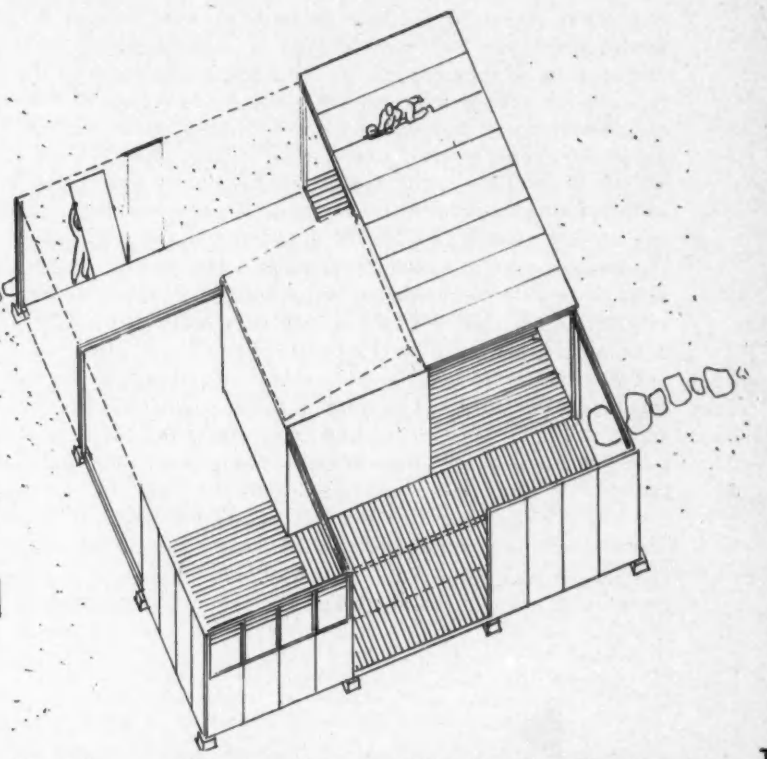


VIEW FROM THE KITCHEN TO THE MAIN ROOM AND WORKSHOP



HOUSE FOR THE POST WAR WORKER. II

the worker will be interesting, so he will no longer prefer the cinema or his car. For this we must provide for:

Maximum efficiency. **Simplicity of the mechanical core, low running cost, central location of the kitchen from which the wife controls the whole house. Availability through mass standardization of all the new equipment which will be most welcomed by the highly mechanically-conscious worker. Servantless housekeeping will be much easier, no heavy work (laundry done by the community), dustless house (precipitrons), no garbage problem (waste grinder and incinerator).**

Space and flexibility. **Mass prefabrication of panels will give the necessary space to the activities of the family and make the house flexible enough to be adapted to its particular life and growth.**

Privacy. **With space, flexible partitions, accoustical absorbers, the individual will have the possibility of a quiet, leisured inner life when necessary.**

Leisure. **After the working hours the house should be used for creative, imaginative activity as a counterpart of the factory work. This will be a field for a true esthetic feeling now lacking or swamped in lifeless and mass produced "objet d'art."**

The workshop will become an important part of the house. Home movies and television will replace the passive and socially senseless big movie house. Radio control from the kitchen and many other features can be included.

Construction. **Any good prefabricated panel system can be used. The mechanical core is shipped by standardized sections and works as central stiffener, light metal sliding windows and exterior venetian blinds, centralized heating and incinerator.**

HOUSING THE NURSERY SCHOOL

and the importance of properly designed quarters for the child care program

SINCE the inception of the emergency nursery education program the ideas of early childhood education have made slow but steady progress against unreceptive and antagonistic factions. The need for this program and its contribution to the war effort both as an aid in the increase of our productive powers in releasing mothers to the factories and the opportunity it gives the child for a happy and healthy start in its formative years is becoming apparent to all groups.

The federal government is supporting the present war nursery schools through the Lanham act. These are being gradually increased in number. The introduction before congress of the Thomas bill which provides for the supervision of nursery schools through the children's bureau, the United States office of education and local school boards places the organization and supervision of these schools where it obviously belongs .Although it is impractical to change from the Lanham act during the present war need, some consideration such as the Thomas bill must be made for incorporating nursery schools into the national educational plan in the future.

The program, of course, is still far behind the needs of the war. One of the contributing factors in this lag is the lack of adequate housing. Present facilities are obviously inadequate and very often non-existing. Sometimes programs which are of an urgent nature are poorly conceived and help defeat their aims through their own inadequacies. The improper housing of nursery school children is one of these. As the program for child care became general the housing was not sufficiently considered. Local school boards have allocated odd cabins and under more favorable circumstances lower grade classrooms are being used. The responsibility is a great one, especially from the health viewpoint. Any laxity in hygienic standards and supervisional ease may cause unnecessary hurts or illness and provide ammunition for the opponents of the program.

The grouping of many young children with varying needs and at various stages of development brings up many problems. The nursery school curriculum as it has been developed resolves these conflicts to the benefit of both child and society. In the planning of new buildings we must consider the nursery school curriculum both in relation to the child and in relation to the teacher. The teaching of young children is an exacting and tiring profession and careful planning can immeasurably help to make its important contribution less taxing. The problem resolves itself into the child, the curriculum and supervisional ease for the teacher. The solution as presented here attempts to combine these factors into a functional whole.

The present plan follows a four-foot module as closely as it is consistent with economical planning, allowing for adaptation to any prefabricated system based on it. Although adjustments to other systems can easily be made due to the repetitive basis of the plan. This basis is a teaching unit for 15 children, with two teachers per eight-hour day, the two-year-old groups having three teachers. Except for dining facilities this unit is self-sufficient with its indoor play space, coat, toilet, sleeping and outdoor play spaces. Approximately 50 square feet is allowed for indoor play and 250 square feet per child for outdoor play.

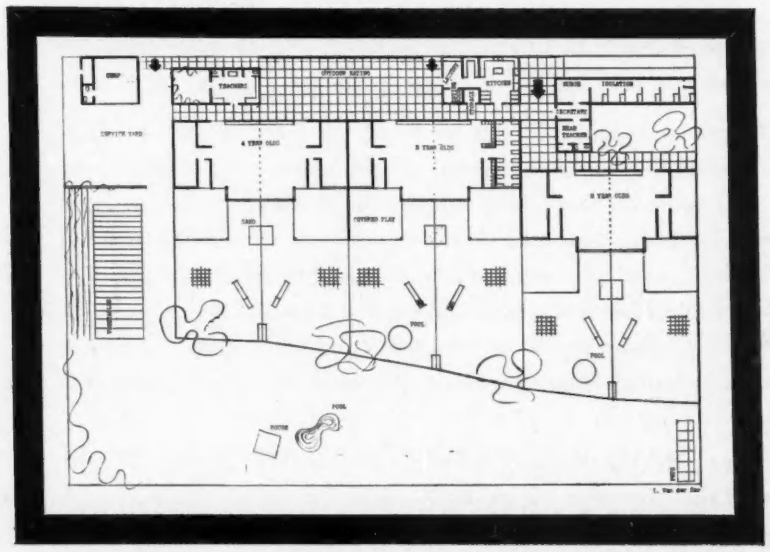
The sheltered entrance provides for the inspection of the children on arrival. The nurses' room with isolation ward provides for immediate segregation. The cots, one for each 15 children on the roll, are separated by screens. The end cubicle is for complete isolation for contagious diseases. The head teacher's office is convenient to visiting mothers and is centrally located. The units for the two-year-olds are placed close to the entrance lobby. All units are set up in pairs with an accordion door in between for greater flexibility of space in the teaching of group music and rhythms, and the taking care of emergencies as they arise. At the entrance are individual coat cubicles and storage space. Against the corridor wall are sink and cupboards. Close to these are tables for clay and books, which double for dining tables during inclement weather. The bay at the far end allows for quiet segregated play. The toilets are conveniently accessible to indoor play, sleep room and outdoor play. The long sleep room with clerestory ventilation is dim and quiet.

The outdoor play area of each unit is complete with covered shelter, sand box, jungle gym and slide. The pool is shared by two. There are cages for pets which are borrowed from the main pen in the garden. This garden is designed for the use of the four-year-olds and used for excursions by the other groups. The meals are served from the central kitchen on wheeled trays in the sheltered patio, weather permitting. Laundry service and storage facilities complete the kitchen wing. The teacher's rest room with own outdoor area and shop for repair of toys are placed sufficiently far for relaxation and free activity.

The importance of proper housing for the nursery school cannot be overestimated. A thorough study of the daily activities in which all the elements such as the child's feeling of security, his physical development and his social and mental maturity are carefully considered, will find that poor housing can thwart the aims of that program. Limiting floor space, broken up circulations, poor sleeping facilities, unhygienic and inadequate toilets, and many other failings bring up undesirable situations which thwart both child and teacher.

Concerted action on the part of informed persons in contacting the proper authorities will no doubt alleviate the situation.

by Josef Van der Kar



new developments

"An industry without vision shall perish"—A general contractor talks to his industry about postwar planning

The average citizen and the construction industry in particular has for too long passively assumed that the problems of post-war planning and employment will solve themselves. We have wishfully if not thoughtlessly hoped that the nebulous plans of government and private agencies would materialize without our efforts.

The architect, the engineer, the contractor, the sub-contractor, the material man and all of the various groups composing the construction industry have for too long believed themselves to be too beset with the problems of today to give proper consideration to this most important problem of the future. An enlightened self-interest demands that this great industry, second only to agriculture, become seriously interested if private enterprise in construction fields is to survive and prosper when peace comes.

Those who have been luxuriating in war activities, most of whom have to a large extent endured a profitless prosperity at best, must recognize that unless this industry unifies and coordinates the present efforts toward postwar planning promptly, we will face restricted opportunity if not socialization of our industry. Peace may come at any time, and probably within the coming year. Unless definite programs of necessary and economic construction are immediately developed we must anticipate that public officials and legislators will find prompt employment of some sort for our people when peace comes.

It is evident that unless this industry recognizes the vital importance of having detailed surveys, plans and specifications for economic projects completed in advance and sees to it that such projects are instantly available for contract and construction when demobilization occurs that our governmental agencies will resort to uneconomic expenditures for relief with a resultant waste of public funds on hastily improvised and ill-planned activities such as WPA projects, day labor, etc.

We must realize that it is an obligation of industry generally and of our industry in particular to cooperate with and to inspire all agencies of government and private enterprise to take definite procedures at once in order that those millions now serving at the war fronts and in defense production shall find gainful and economic employment when peace comes if private enterprise is to survive the coming crisis.

Too often in the past the architect has waited for the client to come to his office and too frequently the contractor, material man and sub-contractor have neglected market development and a spirit of public enterprise and awaited the announcement of prospective work to be advertised in trade journals. Such policies may have been adaptable to an era of *laissez faire* and more normal times, but the approaching emergency demands a change of attitude.

We must recognize the fact that we have something to sell that is most vital to community and national development. Our industry is the most adaptable and we are most capable of solving this postwar employment problem because we conceive and construct the utilities essential to living. However, unless we advocate the need of specific improvements and promote and educate the public as to our ability to serve the community and the nation we will not deserve nor receive an opportunity to be of service.

In our industry are those who can best suggest and outline necessary economic improvements and it is essential that we inspire both private and governmental enterprise to the need of rebuilding America after 12 years of depression and war. The construction industry can and must educate every citizen to the possibilities of improvement of not only our factories, buildings, warehouses, and housing by private enterprise, but also the need of rehabilitation and expansion of those primary public utilities which require community cooperation such as the design and construction of civic centers, airports, sewers, storm drains, highways, freeways, etc.

Forward-looking and prestiged architects and engineers, public officials and others have proposed programs of economically justified projects for which detailed plans should now be prepared and for which financing arrangements should be definitely completed and rights-of-way and sites secured at once.

These projects will not mature and be available for economic contract construction by private enterprise when demobilization occurs unless complete plans and specifications are promptly prepared and rights-of-way and sites secured and financial arrangements and legislation concluded before peace comes. If we are to anticipate that postwar employment problems will be solved by private industry instead of by haphazard relief activities, it would seem too obvious that we should immediately jointly undertake a broad public-spirited program in advocacy of the ability of this industry to economically solve the postwar employment problems by private enterprise.

We must realize that at the present time the two largest construction organizations in history, *viz.*, the United States Corps of Engineers and the "Sea-Bees," are widely organized and functioning as governmental agencies. It would not be difficult to contemplate the use of such agencies and others by those in power in connection with postwar employment activities.

We of this industry know that we can employ more men more promptly and more economically than any governmental agency or any other industry if proper plans and specifications are now made ready and are available for competitive bids and contract when peace comes. If we are to eliminate the more or less logical argument offered by public officials and politicians as a justification for undertaking day labor and WPA and relief programs in emergencies, *viz.*, their inability to perform work by private enterprise and contract because of lack of detailed plans, we must see to it that these plans for definite projects are made ready *now*.

Each group within our industry recognizes the importance of action and most groups within the industry have already created postwar planning committees. However, these committees function inadequately and independently and without coordination and unification. Should we not now create a joint and mutual enterprise within this industry in order to immediately further a program of promotion and market development that will be effective.

If our industry is to profit hereafter we must now dedicate ourselves to public service and inspire our communities and the nation to the vital need for definite provision and specific planning for the postwar employment of our people. Will we deserve to remain in business as private enterprises if we do not now with a public-spirited self-interest develop a public relations activity that will inspire every citizen to the importance of definite and specific postwar planning?

The architects and engineers who have conceived and designed the great factories and defense plants that are now winning the war, and the contractors, sub-contractors and material men who have erected and built these projects, have at this time completed most of their contribution to the war effort, and they are to a large degree facing unemployment until the end of the war. Should we not see to it that these architects and engineers are immediately occupied with definite and tangible postwar planning if the construction industry is to develop and profit in the future? Our separate efforts can accomplish but little —the united efforts of this industry can accomplish much.

We have been the "Builders of the West." In a larger sense we have been the "Builders of America." Will we deserve this position in the future if we fail to inspire our communities and America to the importance of definite and tangible postwar planning? Should not a joint activity be organized by all of the professional and trade groups within the industry under the leadership of our foremost enterprisers? All public-spirited legislators and officials will recognize and welcome our cooperation and assistance in creating a definite public demand for economic and necessary postwar improvements.

Because of the war effort, our American people have once again learned the virtues of full employment and they now comprehend that "an abundant life" cannot be achieved by restricted employment and "made work." Our people will prefer and will look to private enterprise hopefully for employment rather than to uneconomic relief projects only so long as we prove our ability to solve these problems. Our nation was unprepared for the depression and unprepared for war. We must not be unprepared for peace. The solution of this problem and the preservation of private enterprise and our way of life is second only to the winning of the war.

"Small plans have no magic, they do not inspire the souls of men." We will soon face the largest and most difficult unemployment problem in history, and scopic plans will be required to meet the emergency when the millions return from the battle fronts and defense activities. The assurance of employment of these people is a challenge that we cannot and must not disregard.

"In union there is strength." Should not all elements of this industry immediately join together in a crusading spirit of public enterprise in order to save private enterprise?

Should we not recognize the fact that "*An industry without vision shall perish*"?

This statement by Mr. Lynn Atkinson recognizes the lack of specific accomplishments in postwar planning and urges upon industry generally and the construction industry in particular the need of concerted action. The writer suggests a coordinated joint activity within the industry.

NOW is the time to
plan postwar
construction

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POSTWAR HOMES WILL NEED MODERNIZED WIRING

Home wiring systems must be modernized and greatly expanded to keep pace with an anticipated sharp increase in electric appliance use after the war, according to Irving W. Clark, manager of the better homes department of the Westinghouse Electric and Manufacturing Company. He forecasts that national home consumption of electric power likely would at least double its present average during the postwar era.

There must be expanded and intelligently planned wiring to handle this increased power demand, he said, adding that the postwar home will be an electrical homes. Few prewar homes have wiring requirements to carry the loads imposed by perwar electric appliances and a large percentage of older homes requires extensive wiring additions to even meet the 1941 average appliance use efficiently. In the postwar years, Mr. Clark predicted, "the total number of electrical servants in the average home—including the homes of low income families—will be far beyond the conceptions of 1941. New electrical products are bound to be the result of the tremendous strides that have been made by scientists and technicians in the war effort.

As one source of the demand for more electric appliances, Mr. Clark pointed to the 16,000,000 women at work for the first time in their lives on industrial production lines. Many of them are using electrical tools which make their war jobs easier and, in Mr. Clark's opinion, they won't be satisfied to return home unless they have electrical appliances to make their household chores easier.

In order that houses to be built after the war and existing houses to be rewired meet the requirements of this added appliance load, Mr. Clark urged that studies be made now of the characteristics of each appliance. He recommended, for example, that separate electric range and water heater circuits be included in every new home and that ample wiring provisions be made for better lighting, adequate electrical kitchens and laundries.

There is a postwar need of at least 1,000,000 new homes in America for 10 years after the war, if this nation is to hold its own in housing requirements, Mr. Clark said, but added that in dollar value there was an even greater potential market in home modernization and maintenance and the construction of additional public works and commercial buildings. It is estimated, Mr. Clark said, that a well balanced and completely effective program of permanent public works and commercial buildings will require on a national average the spending of as much as $1 to $1.50 for each dollar spent in new house construction.

The need potential for the home modernization and maintenance market could easily equal or probably exceed by from 25 to 50% the number of dollars that will be spent in new house construction in any one year. He said that reliable sources indicate that at least 70% of the new homes built after the war will be within the $3,000 to $6,000 price range. The $3,000 home, he said, is "from the standpoint of equipment, appearance and livability comparable to houses of considerably greater cost of 10 years ago."

When peace comes, Mr. Clark observed, "there sohuld be more dollars available for housing and better living than ever before in the history of our country. He explained that during the war indebtedness is being drastically cut, and there is a vast savings being piled up in the form of war savings bonds, other investments and savings accounts.

NEW PROCESS FOR FIREPROOFING PLYWOOD

Plywood is an achievement in wood—a material of remarkable smoothness, strength, beauty, workability and utility. Its only serious disadvantage, inflammability, is now being removed by a flame-proofiing process which gives the material the same fire resistance as the flame-proofed timber used in the navy's new all-wood blimp hangars.

Sheets of plywood are flame-proofed, a carload at a time, by American Lumber & Treating company's Minalith process. This pressure treatments employs a combination of phosphate, sulphate and boron chemicals. Ordinary untreated plywoods burn like untreated timber, and with some glues heat even causes a delamination of the plies, aggravating the fire hazard. The new treating process, however, prevents flame spread and delamination by filling the wood cells throughout the plies with chemicals which entirely inhibit the flaming characteristics of wood substance.

Procedure followed in flame-proofing plywood doors for a west coast blimp hangar sets a pattern for fire-retardant treatment. The plywood was first fabricated, then shipped to wood-preserving plants where it was impregnated under vacuum pressure and in heavy steel cylinders, and thoroughly dried after treatment. Back at the LTA base the plywood sheets were given two coats of paint before erection, followed by a camouflage paint application after they were set in place. Plywood sheets are sanded after treatment if they are to be used in natural grain-finish panels. If sheets are to be used in painted units, no sanding is required. (The treated plywood will take any good grade of paint.)

With fire resistance added to its other well known characteristics, plywood may well be the outstanding material in postwar construction. Strongest material for its weight, plywood has the stiffness needed in large panels. It need not be drilled for nailing, it has measurable insulating properties, is unaffected by temperature changes, and can be glued as well as fastened by ordinary means.

Sheets for partitions, walls and floors are but one form in which the new flame-proofed plywood will be used. Prefabricated parts or complete building units using plywodd as the major component will be prominent in the residential field. Metal and cementitious building elements which are cold and which lack the structural qualities of plywood will have close competition from the fire-proofed form of plywood, which adds distinctive appearance to the advantage of weatherproofness.

Woods girders and trusses, built up from smaller pieces, when fireproofed by the Minalith process permit the use of wood in building where it was once unsuitable. In fact, heavy timbers made by glued lamination of smaller sections—having higher fire-resistance than unprotected steel—are being used in types of industrial buildings where wood had neved before been considered usable. For further information write the American Lumber & Treating Company, 332 South Michigan Avenue, Chicago.

PIPE AND TUBE BENDING HANDBOOK

The Copper & Brass Research Association announces the publication of a new and complete treatise showing methods and devices for bending pipes and tubes of copper and its alloys. This book has been prepared as a result of frequent requests for authoritative information on this subject. It contains 80 pages of text with 113 figures and illustrations, including 35 full pages of unit weights of tubes of different alloys with varying diameters, wall thicknesses and shape, as well as pertinent information on the chemical and physical properties of such pipe material.

The text covers all the subjects commonly involved in bending pipe for various applications. Among these are hot bending, including a table indicating the relative facility of bending pipe and tube of various compositions at suggested temperatures. Cold bending is also discussed, giving its advantage and limitations. Minimum radii are considered and a table is given of values applicable to different pipe sizes, both for optimum conditions and for less exact commercial production work. The proper temper to select for a given application and its effect on the bending quality of tubes are recognized as important and appropriate suggestions made.

Considerable space has been devoted in the book to the use of filling materials since bent tubes are frequently required for individual applications and often must be formed without the use of machines or adequate tools. Rosin as one of the filling materials has been treated at length, particularly its use in bending the larger diameter pipe and tubes, and much new information is given. The use of sand is explained and illustrated. For bending of small diameter tubes the successful application of low melting point alloy filler composed of bismuth, lead, tin and cadmium, known commercially as Wood's Metal, is explained. This alloy melts completely in boiling water. Therefore its complete removal is easily assured and the bent tube is left clean and accurately formed. Another filling material which is presented for an occasional job is common salt.

The book devotes considerable space to bending by conforming rolls using mandrels to support the tube at the point where the bend is made. Many devices for this purpose are presented and the operating characteristics explained. Another section of the book gives some interesting photographs and with explanations of the methods employed in the bending of thin walled brass tube such as is used in the manufacture of plumbers goods. Methods and jigs for checking the accuracy of the finished bends are also shown.

A well illustrated step-by-step procedure for "wrinkle bending" pipes of copper and brass of the larger diameters is given. One of the important advantages given for wrinkle bending is the fact that the wall thickness on the outside of the bend is not reduced as a result of the bend.

So far as is known it is the most complete treatise dealing exclusively with bending tube and pipe that has ever been published. It is available to those who need information of this kind if they will write to the Copper & Brass Research Association, 420 Lexington Avenue, New Yoork 17, N. Y.

MANUFACTURERS' SURVEY ON POSTWAR PRODUCTS

Building materials and equipment to be available for private home building and other types of construction in the early postwar period will consist for the most part of refinements and improvements to accepted prewar lines, judging by reports from individual manufacturers and by a technical bulletin just issued by the Producers' Council. The bulletin, recently distributed to architectural and engineering offices and to public construction officials, is intended for the guidance of the designer and specifier having been edited in advance of publication by the department of technical services of the American Institute of Architects.

The Council points out, however, that a limited number of new products which were tested and ready for the market but had not been introduced when war broke out, also will be available for use soon after hostilities end, together with certain new materials and equipment developed to meet the needs of the war construction program. Although most manufacturers are not yet prepared to make public complete information regarding their postwar products, designers and others who are planning construction projects to be started at the first opportunity can obtain available data from individual producers of materials and equipment.

Many manufacturers feel that resumption of private construction would be seriously delayed and the postwar unemployment problem intensified if there were any general attempt to hold back volume production until all prospective building product developments could be perfected and placed on the market. Although the manufacturers necessarily are beginning to turn their attention more and more to postwar plans, as the date for reconversion comes closer, the demands of the war program are still utilizing almost all available research and technical services in most plants, and facilities are not generally available for the making of new tools and dies.

Accordingly, the introduction of new products involving substantial changes in design probably will be postponed for a year or more in most instances, although some producers will be able to introduce more quickly new materials and equipment which were developed to meet wa rneeds and which can be adapted to civilian use with little or no change.

Among the most striking developments described in the Council's new technical

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bulletin are means for increasing factory illumination with white concrete floors which reflect light from below; a knocked-down easily assembled shower bath compartment using a minimum of critical materials; improved methods of insulating pipes which run underground or are exposed to extreme temperatures; steel window "packages which can be installed on the job in less than 15 minutes; adaptation of a forced hot water system to the various heating requirements of a modern industrial plant, and a non-sparking asphalt floor tile designed to reduce the danger of static electricity.

The technical bulletin also contains results from a series of tests regarding heat transmission values of mineral wool insulation, of particular interest to architects and engineers studying relative insulation efficiency.

An illustrated booklet, "The Mengel Company Since 1877,' is being distributed to its stockholders, employees, customers and others by the Mengel Company, Louisville, Ky. The nation's largest hardwood plywood producer, manufacturer of furniture and allied wood products, kitchen cabinets, corrugated containers and other products. Sixty-six years of growth and developments are reflected in the booklet's numerous sketches and photographs, detailing Mengel's many ramifications into a variety of industries and trades, supplied with Mengel veneers, plywoods, lumber and machined wood products, complete bedroom suites and other parts of prefabricated and other houses. The booklet stresses Mengel's concentration currently on war production, likewise illustrated by photographs of such war products as army cargo truck body parts, aircraft plywood, military boat plywood, Mengel-made boxes for the fighting services, airplane engine boxes, airplane crates, etc. The booklet can be obtained free upon request to the Mengel Company, Louisville, Ky.

Products • Processes • Methods

The following information is from "New Business Developments Service," published by J. J. Berliner & Staff, 225 Fifth Avenue, New York 10.

H. O. Swoboda, Inc., New Brighton, Pa., has perfected an electric box-type furnace suited both for glazing and fritting ceramics, and heat treating of high-speed tool steels. It has an all-refractory hearth. Temperature ranges up to 2,300° F. can be provided and controlled by automatic instruments. The pivoted door is specially constructed to swing away from the workman and avoid the effect of its heat.

★ ★

Recording discs, curtain rods and bread-boards, all made of glass, have been introduced by Libbey-Owens-Ford Glass Co., Toledo, Ohio.

New developments in glass manufacture are causing revolutionary changes in the building industry. Glass building blocks have recently been placed on the market which permit the light to enter but, by internal prismatic sections, bend it and give the rays an upward direction. The rays are directed toward the ceiling and upper walls from where they are reflected downward, providing the rooms with ample daylight.

★ ★

A special new coating for glass prevents shattering of windows by vibration. It is fully transparent and does not affect vision or light transmission.

★ ★

Sheet steel produced by the Cheney Metal Production Co., Trenton, N. J., is now available for civilian work. A coating of stearine, cottonseed pitch and slate makes it proof against fire, salt air, cold, and heat. This product can be riveted, die formed, bent at 32° F., and weathers to a gray color.

★ ★

Special types of paint developed to increase speed of production will be interesting to postwar industry. The new idea of regarding the natural oils as primary raw materials, capable of being converted into chemically active compounds suitable for incorporation into synthetic resin, opens new prospects of obtaining rapid setting coupled with greater durability. As paint films of greater toughness and surface hardness are produced, the metal finishing industries will make greater use of them.

★ ★

Lumalith, a cellulose acetate plastic produced by the Celanese Celluloid Corp.,

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NOrmandy 5021 Los Angeles 4, California

New York City, is now being used for bathroom fixtures, drain stoppers, toilet tank floats, etc. In many respects the new material is superior to the rubber and copper materials it replaces. Weight is less, it is easy to clean, and the factor of rust and corrosion is eliminated.

★ ★

Goodyear Tire & Rubber Co. has perfected a method for producing foamed synthetic rubber latex useful for seat cushions and similar products, which is found to be more resistant to gasoline, acids, and oil than prewar airfoam.

★ ★

Blueprints, charts and all sorts of technical drawings can now be effectively protected by using a plastic film which has recently been announced by Arthur Brown & Bro., New York City. It comes in rolls from which the backing is stripped before use. It is applied to the respective surfaces by simple pressure. The film adheres to many materials and can also be used to repair torn blueprints. It takes typewriting, pencil and ink marks, but resists moisture and grease.

★ ★

The methyl metacrylate known as Lucite, developed by Du Pont, has been greatly improved by increasing its heat resistance. It is an outstanding feature in airplane construction and is equally suited for furniture, automobile and refrigerator parts, plane enclosures, lenses, industrial and chemical equipment.

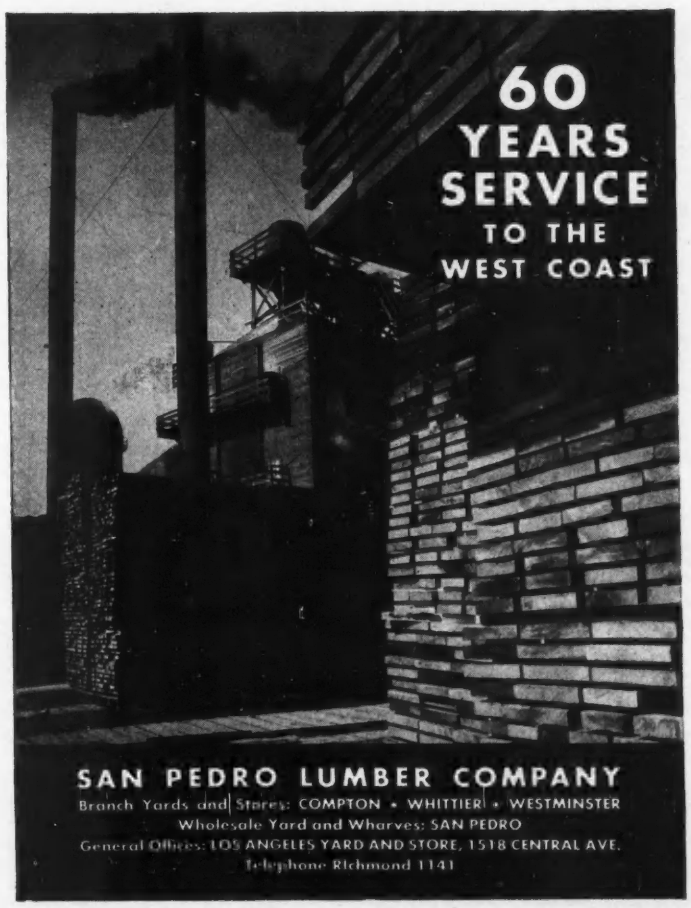
★ ★

A new compound, made in six colors, dust-proofs and hardens concrete floors. It dries overnight and withstands gasoline, grease, and dampness. (Wilbur & Williams Co.)

★ ★

A gas-heated air conditioner manufactured by Servel, Inc., heats homes and business premises by condensed steam. It also serves for air cooling and humidity adjustment by diverting steam to operate the absorption refrigeration cycle.

DESIGNED FOR EASY continuous strip installation, a new lightweight fluorescent luminaire with one-piece, double-length hood and two full-size reflectors is announced by Westinghouse Electric and Manufacturing Company. Available for use with four or six 40-watt or four 100-watt mazda F lamps, the new type F N C luminaire is the equivalent of two conventional units. The hood is fabricated from sheet steel with all ballasts, lamp holders and starter sockets mounted and wired as part of the channel assembly. New sliding hangers permit suspension from any part of the hood. Mounting arrangements are available for any application. The moisture-resistant, non-metallic reflectors are covered with a multi-coat polymerized finish which provides a reflection factor of 85% or more; wing lock permits easy removal of reflectors for cleaning. Further information may be secured from the Westinghouse Lighting Division, Edgewater Park, Cleveland, Ohio.



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Today's acute housing problems are making people more than ever "home conscious" and millions are dreaming of the day when they will live in a home of their own—a home with electrical conveniences lacking in present living quarters.

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Electrical service will be one of the prime items of consideration, with a demand for sufficient and conveniently placed electrical outlets and switches and, above all, modern and satisfactory illumination.

Adequate wiring will provide the key to the home of tomorrow—the future way of living. Architects, responsible for the proper planning of wiring service, are keeping abreast of advances in the electrical industry now, and preparing for exacting postwar demands.

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NEW USES FOR SYNTHETIC RESIN GLUE as a vital war material are described in "Laucks Synthetic Resin Glues Go to War," published especially for builders, contractors, architects, engineers, by I. F. Laucks, Inc., Seattle, world's largest makers of waterproof and water-resistant glues. This 20-page illustrated brochure shows how waterproof glues are used in the construction of wood-and-glue airplanes, ships, defense homes and buildings, arches and beams and such smaller items as laminated pulley wheels, ammunition boxes, cleats, etc. All types of the Laucks line of glues, which meet government specifications, are described—phenol resins, urea resins, melamine resins, casein, casein-soybean and soybean glues. Also included in this publication is a section on Laucks Wood Preservatives, so important at this time when wood is replacing metal in so many fields. This section explains the company's complete series of low-cost treatments for plant application, including water-repellent toxic preservatives. This brochure may be obtained from I. F. Laucks, Inc., Maritime Building, Seattle 4.

MUSIC

continued from page 15

peak of emotion in a very long slow movement, tragic or joyous as one brings oneself to it and culminating in an enormous fugue. In contrast, the third of the five sonatas, *opus 109*, again a fantasy sonata, again culminates in a large finale, combining a slow movement of profound feeling with a fugue that seems at the end to break into flames. The fifth, *opus 111*, Beethoven's last piano sonata, completes the cycle of the two-movement sonatas. The first movement is compounded of struggle: the second is an *Arietta* with variations that rise beyond the realm of struggle into serenity, the western active and emotional equivalent of the eastern Nirvana. It is the greatest of the Beethoven sonatas. For Richard Buhlig it is the greatest and the utmost expression human thought has reached in music.

—PETER YATES.

AN APPROACH TO WOOD SCULPTURE

continued from page 19

cance and triviality may at times be so narrowly undefined that he must constantly be on his guard to question his emotional reactions and train his intellectual faculties to cultivate the purely rational. So that he may approach and execute his work in a discerning and basically calculating manner rather than follow a temporary emotional impulse. For, no matter in what calm and rational state he

continued on page 46

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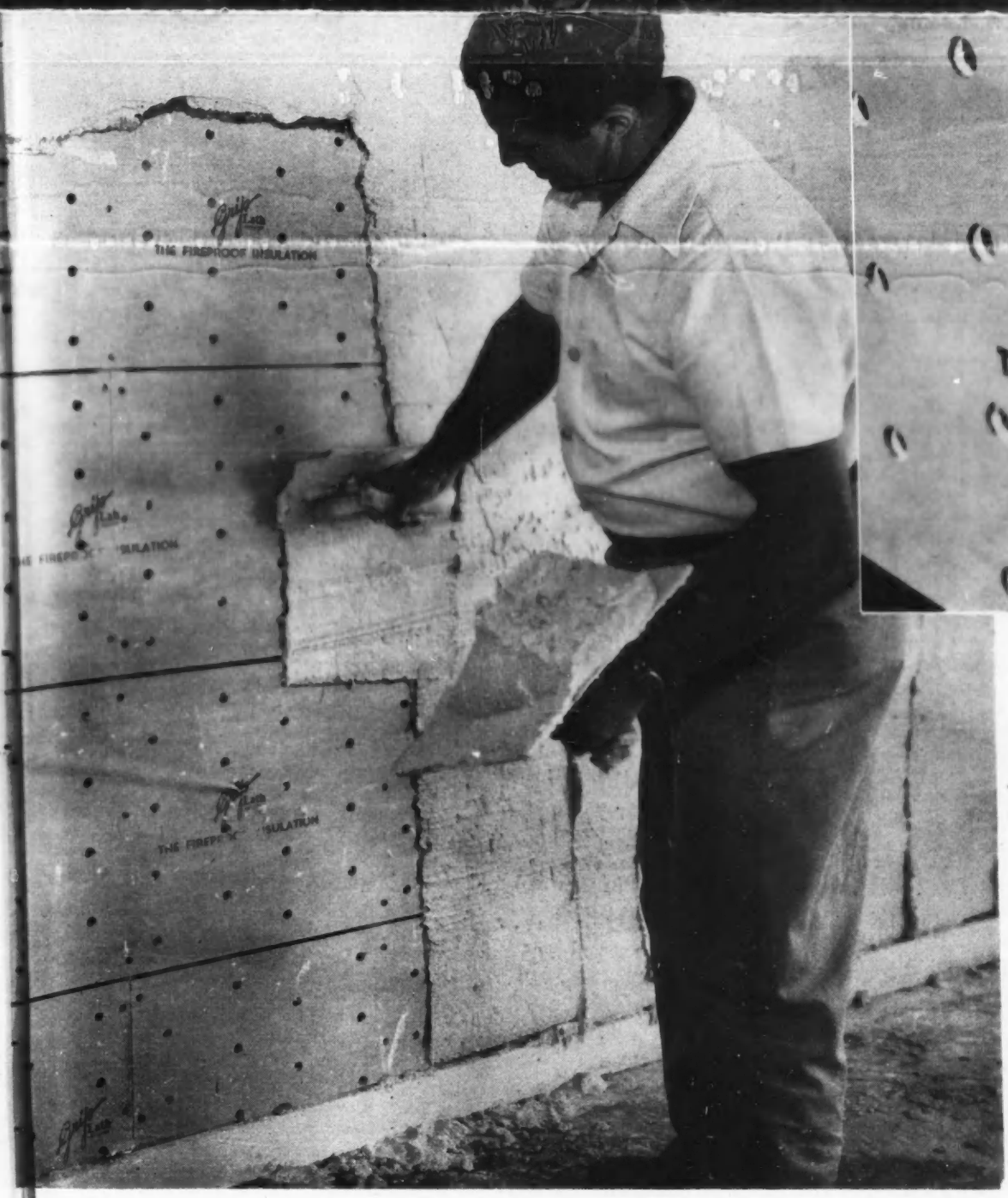

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what do you expect of 1944? . . . a new home? . . . if you do, plan it NOW!

and . . . what of 1944?

A New Year has dawned! A year of destiny—as every year has been since recorded time, either raising mankind to new heights or crashing it down, leaving the job for the years that follow to pick up the pieces and to rebuild. But always, in this process of everlasting tearing down and building up there has remained something of the good and the strong to rebuild upon. If that were not true, the progress recorded to date could not have been made. Sometimes, as in the present instance, one wonders if any progress has been made—with the world in a mass of flame and destruction, killing off the flower of youth and destroying the monuments which record the progress of civilization.

Out of this crucible of death and destruction must come a better world, a more civilized world, and a better place in which to live. This can be accomplished only when the causes for conditions which exist today are honestly recognized and corrected. One of the major causes for conditions as they are is the instability of the individual. This instability is in turn traceable to the fact that during the last generation the largest percentage of the American people have not had homes of their own—have had no place to which they can tie themselves—did not feel part of the community—did not have the feeling of belonging.

The greatest strength of our country is the home. Its tremendous growth can be directly traced to the desire of the pioneers to found homes and to become a part of the community in which they chose to settle down. Homes were the cornerstone of the family—not something built to sell at a profit, but something which would provide the background and fullness for the life of the family—a definite force in the building of character and of stability in the individual. Homes also had the character of permanence and stability. Down through the years they could be added to—the original building was always sturdy and in good taste so that it could be adapted to new ways of living, without appearing out of place or ill adapted. The sturdy spirit of the New Englanders still is evident in the fine homes they built. The gracious hospitality of the South is still evident in the architecture of the beautiful homes of pre-Civil War days.

What has this to do with 1944? Merely this: in order to be realistic about conditions, we must realize that in order to make this year truly one of destiny, we must start with the basic things of life—with the home. We must so plan that in the immediate future the families of America shall again become the proud owners of their own homes. Not merely shelters, but real homes which will reflect the hopes, desires and ambitions of its occupants—homes that will be the background of the future citizens—strong men and women—individuals with stability.

When the desire for that type of home is created the wherewithal will also be available with which to construct these homes. This will be so because man will work, and work hard, for that which he desires or that which he feels will make him more a part and parcel of his community and his country.

In this year of 1944 we must also remember that there is only one way in which man is entitled to win his bread. That is by work. The Good Book says that man shall earn his bread by the sweat of his brow. Captain John Smith's edict in the early Jamestown colony that "he who will not work shall not eat" can well be carefully followed during 1944 because it will be necessary for all to work harder and fight harder than ever before if we are to win the victory.

In this war, or any war, it would be a very poor commander who did not plan his battles carefully before even considering to move forward on the enemy. We, too, on the home front must plan our work, our daily battles in such a manner that we will properly progress toward our goal, whatever it may be. Thus we should plan for our home.

We have set many schedules for postwar activities. When exactly will the postwar period arrive? Fortunately we have a calendar which sets the beginning of a New Year. We can plan to certain dates. The postwar era does not lend itself as yet to such definite outlines and conditions. Every day in fact begins a new year—a new year from that particular day and date. In other words, if we did not have the calendar, any day could be the new year from which people would start their reckoning. In planning on any date, why not make it the first of January, 1944? It is not too soon.

The man who is prepared is the one who will progress, and the man who prepares—PLANS. He will be the one who will be ready to seize the opportunity when it presents itself. And the family with plans for the future is the progressive one, and the family which contributes more to the community and to its own welfare.

1944 will be a year of destiny for many. Will it be one for you? Will it be a year full of action, results, and happiness in the knowledge of a job well done? Will it be a year in which your plans for that new home have taken a definite shape—have taken a definite step forward? Or will it be just another year as far as you are concerned? Will 1944 find you contributing more and more to the war effort—to the morale of your family and community? All these things are in the hands of each individual to accomplish or to avoid. This new year 1944 presents all the opportunities to you.

This new year also presents another opportunity to start the American nation again on the road to real homes and home life. Fathers, sons, and husbands fighting the enemy in distant battle fronts are depending on those at home to maintain those things they are fighting for to the highest degree. We can't let them down—we won't let them down. Among the thoughts of their safe return should be the thought of the home to which they should return. Make it that shining star which will keep their mind's eyes fastened on its radiance through all the trials and tribulations of war. Even if it is only a plan—or even merely the desire to plan—at least the fundamental basis for a happy future has had its inception.

Man's first thought was for shelter—protection against the elements—the animals—his enemies. Then there developed the pride of ownership. In the year 1944 these fundamental concerns of all mankind will be the first consideration next to the necessity for food. Develop the desires for these fundamental requirements and plan for their eventual fruition.

And what indeed of 1944? A year of destiny for the human race—a year of accomplishment—a year of victory—and a year of ultimate and final peace!

That is the sincere wish of the State Association of California Architects to all! A Happy New Year!

OFFICIAL BULLETIN
January • 1944
STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound condtioning with Acousti-Celotex; Celotex products.

ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

AIR CONDITIONING

Air Conditioning Co. of Southern California, 1003 Santa Fe Ave., Los Angeles, Trinity 8011—Heating, cooling, equipment distributors.

Baker Ice Machine Co., Inc., 351 S. Anderson, Los Angeles, Angelus 4275—Air conditioning and refrigeration, engineers and contractors.

Gay Engineering Corp. of California, 2730 E. 11th St., St., Los Angeles, Angelus 1-1141—Air conditioning and refrigeration.

ASBESTOS BOARDS

Harbor Plywood Corp. of California, 540 Tenth St., San Francisco, Market 6705—Asbestos cement building board.

Western Asbestos Co., 675 Townsend St., San Francisco, Hemlock 4884—Celotex, fiber wallboard, and asbestos cement board.

ASPHALT

Marvin Corp., The, 4011 Bandini, Los Angeles, Angelus 5111—Marvin Emulsified asphalts, cement cure, roof coatings, metallic waterproofing.

BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

Los Angeles Brick & Clay Products Co., 1078 N. Mission Rd., Los Angeles, Capitol 1-4191—Roman ruffle face brick.

N. Clark & Sons, 10th and Division Sts., San Francisco, Klondike 2-0462—Clay products.

Remillard-Dandini Co., 633 Bryant, San Francisco—Brick and masonry products.

Simons Brick Co., 8th & Boyle, Los Angeles, Angelus 6121—A respectable business concern operating in Southern California for over 56 years.

United Materials & Richmond Brick Co., Ldt., P. O. Box 7, Point Richmond, Richmond 226—Manufacturers of brick and tile.

BUILDING MATERIALS

Arrow Rock Co., 2815 Glendale Blvd., Los Angeles, Morningside 1-2125—Cement, sand, gravel, crushed rock.

S. H. Bacon Materials Co., 2070 Randolph St., Huntington Park, Lafayette 1148—Concrete, rock ,sand, cement.

Cassaretto, John, 6th & Channel, San Francisco, Garfield 3176, 3177—Building materials, unexcelled service, since 1886 and still active.

Compton Plaster Co., 810 W. Rosecrans Ave., Compton, Newmark 1-5266, Nevada 6-1326—Building materials.

Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

Harvey Bros., 28th St. & Downey Rd., Los Angeles, Angelus 1-2596—Building materials.

Mason Supplies, Inc., 732 Decatur St., Los Angeles, Vandyke 0708—Building materials.

George E. Ream Co., 235 S. Alameda St., Los Angeles, Michigan 1854—Plywoods, Celotex, Upson Board, wire products, Kimsul insulation, asbestos boards, expansion joints, doors, roofings, tempered hardboards.

Superior Rock Co., 248 McAdams St., Oakland, Olympic 1636—Crushed rock, crusher run, quarry waste, rubble rock, riprap, fill, rock dust.

CABINET WORK

Dubin Fixture Manufacturing Co., 5717 Towne Ave., Los Angeles, Adams 6156—Soda fountain, restaurant, cocktail room, and general store fixtures.

Paramount Built-in Fixture Co., 5107 Broadway, Oakland, Piedmont 8400—Cabinet fixtures for kitchens, etc.

Mullen Manufacturing Co., 60-80 Rausch (bet. 7th & 8th), San Francisco, Underhill 5815—Bank, store and office fixtures; cabinet work of guaranteed quality, church seating.

Ross Stationery & Equipment Co., 311 3rd Ave., Chula Vista 205—Masonite lockers.

Warren & Bailey Co., 350 S. Anderson St., Los Angeles, Angelus 1-2151—Asbesto insulation and roofing, bathroom cabinets and accessories, receptacles for refuse.

CEMENT

Colton Cements, manufactured by California portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

General Concrete Products, Inc., 15025 Oxnard Blvd., Van Nuys, State 5-1396—Concrete products.

Southwest Portland Cement Co., 727 W. 7th, Los Angelus, Tucker 2411—Victor Portland cement.

CONCRETE ACCESSORIES

Cement Gun Construction Company, 24 California St., San Francisco, Garfield 7663—Gunite, sandblasting, concrete cutting, contract or rentals.

Duracrete Floor Co., 666 Harrison St., San Francisco, Douglas 5583—Heavy duty concrete floor finish.

Elrick Equipment Co., 1340 E. 6th St., Los Angeles, Trinity 9061—Concrete vibrator.

Super Concrete Emulsions, Ltd., 1372 East 15th St., Los Angeles 21, Prospect 4076—Manufacturers of Suconem Emulsions for cement mixtures and Cemelith Waterproof Color Coating.

Williams-Wallace Co., 160 Hooper St., San Francisco, Hemlock 0378—Concrete accessories and building specialties.

CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

CONSTRUCTION EQUIPMENT

Brown-Bevis Equipment Co., 4900 Santa Fe Ave., Los Angeles 11, Jefferson 5221—Reconditioned construction equipment.

Hyman-Michaels Co., 4631 E. Shelia St., Los Angeles, Angelus 1-8118—Rails and track supplies.

A. S. Vinnel Co., 1145 Westminster Ave., Alhambra, Cumberland 3-1241—Contractors equipment for rent.

DOORS—FIREPROOF

California Fireproof Door Co., 1923 S. Los Angeles St., Los Angeles, Prospect 3333—Fire doors.

H. J. Krueper Co., 535 S. Clarence St., Los Angeles, Angelus 8204—Hollow metal doors, metal partitions.

ELECTRICAL CONTRACTING

A-1 Electric Co., 5148 Venice Blvd., Los Angeles, Whitney 2342—Eectrical contractors.

Challenge Electric Co., 843 W. 104th Pl., Los Angeles 44, Pleasant 0220—Electrical contractors, wiring.

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminister 8169—Electrical contractors.

Hoffman & Jacobs, 1122 Gaviota Ave., Long Beach, Long Beach 644-34—Electrical contractors.

R. R. Jones Electric Co., 925 Meridian, South Pasadena, Sycamore 9-2242, Pyramid 1-1194—Electrical contractors.

Kuster-Wetzel Electric Co., 1030 American Ave., Long Beach, Long Beach 672-39—Wiring, fixtures, appliances.

Occidental Electrical Co., 1626 Venice Blvd., Los Angeles, Prospect 3703—Electrical contractors.

Pacific Electrical & Mechanical Co., Inc., 400 S. Boylston St., Los Angeles, Madison 7641—Electrical contracting, maintenance.

George L. Patterson, 832 Wall St., Los Angeles, Tucker 5088—Electrical construction & engineering.

Sampson Electrical Co., 1235 S. LaBrea Ave., Los Angeles, York 7261—Electrical contractors.

Still Electric Shop, 237 E. San Fernando Blvd., Burbank, Charleston 6-2171—Electrical contractors.

Stetson Electric Co., 1026 N. McCadden Place, Los Angeles, Hempstead 3291—Electrical contractors.

ELECTRICAL MANUFACTURERS

Arrow-Hart & Hegeman Electric Co., The, 405-407 E. 3rd St., Los Angeles, Michigan 8084—Electrical equipment.

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

ELECTRICAL SUPPLIES

Electric Corp., 110 N. Alameda, Los Angeles, Madison 2451—Wholesale electrical supplies and appliances, nationally advertised brands, 33 years in Los Angeles.

Leo J. Meyberg Co., Inc., 2027 S. Figueroa St., Los Angeles, Prospect 6011—Electric supplies, radio and electronic supplies, commercial sound.

ENGINEERS—CONSULTING

Construction & Engineering Personnel Agency, 714 W. Olympic Blvd., Los Angeles, Prospect 0208—Supplying qualified help for construction and engineering companies.

Hunt, Robert W. Co., 251 Kearny, San Francisco—Engineers, inspection, tests, consultation, schools and other structures are built as designed when construction materials are inspected at point of manufacture and during erection.

FLOORING CONTRACTORS

Bud Blossom, Office: Hollywood 1951, Residence: Morningside 1-6823—Wood floors.

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

Galleher Co., 6833 Stanford Ave., Los Angeles, Pleasant 2-3796—Wood floor contractors.

Special Service Flooring Corp., 411 E. 2nd St., Los Angeles, Mutual 1749.

FLUORESCENT LIGHTING EQUIPMENT

C. W. Cole & Co., Inc., 320 E. 12th St., Los Angeles, Prospect 2258—Fluorescent and incandescent lighting equipment.

Light Control Co., 3217 Casitas Ave., Los Angeles, Normandy 2-3168—Industrial flurescent lighting, fixture manufacturing.

FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foothill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

GENERAL CONTRACTORS

Brunzell Construction Co., 14715 La Salle St., Gardena, Menlo 4-1360—General contractors.

Cameron & Tarnutzer, 450 N. Camden Dr., Beverly Hills, Crestview 6-5335—General contractors.

Central Building Co., Central Realty Co., 804 Lowe's State Bldg., Los Angeles, Vandike 1212—Construction, financing.

Clinton Construction Co., 923 Folsom, San Francisco, Sutter 3440—General contractors.

Davies & Keusder, 1181½ N. Larchmont Blvd., Los Angeles, Gladstone 7121—General contractors.

DeCamp-Hudson Co., Ltd., 1277 W. 24th St., Los Angeles, Richmond 0273—Engineers, contractors.

Dinwiddie Construction Co., Croker Bldg., San Francisco—Builders.

Dunlap Mortgage Co., 12,500 Magnolia Blvd., North Hollywood, Sunset 1-4556, Stanley 7-1017—General contractors.

Early, Fred J., Jr., Co., Inc., 369 Pine, San Francisco.

Hastings-Quinn, Inc., 1135 N. Las Palmas Ave., Los Angeles, Hillside 0137—General building contractors.

Holmes Construction Co., 5658 Wilshire Blvd., Los Angeles, York 2131—General contractors.

Howard Construction, 12026 Riverside Dr., North Hollywood, Stanley 7-3994.

Jensen, G. P. W. & Son, 320 Market St., San Francisco, Garfield 2444—Building construction.

Jones Bros., 9430 Santa Monica Blvd., Beverly Hills, L. A. Lefevre, 4916 Ben Ave., North Hollywood, Stanley 7-1715—General contractors.

Mattock, A. F., Co. 212 Clara St., San Francisco—Builders.

Modern Builders Construction Co., Inc., 2812 American Ave., Long Beach, Long Beach 4-4456 (Los Angeles Phone Nevada 620-46)—General contractors.

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181 — General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

O'Neal & Hedberg, 852 S. Robertson Blvd., Los Angeles, Bradshaw 2-4375—General contractors.

Shipyard Constr. Co., 2609 Cherry Ave., Long Beach, Long Beach 4-4223—General contractors.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.
Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

GLUE

Adhesive Products Co., 430 Main, San Francisco.
I. F. Laucks, Inc., 859 E. 60th St., Los Angeles, Adams 7271—Casein and resin glues for construction, resin emulsion and casein paints.

GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

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Acme Hardware Co., 150 S. La Brea Ave., Los Angeles, Webster 9121—Builders' hardware.
Builders Hardware & Supply Co., 441 E. 3rd St., Los Angeles, Mutual 2304.

HEATING

James B. Clow & Sons, 1930 W. Olympic Blvd., Los Angeles, Drexel 3351—Radiators, floor furnaces, unit heaters, water heaters.
J. Herman Co., 1349-51 E. Vernon Ave., Los Angeles, Adams 8191—Heating, air conditioning, ventilating.
Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1932 and 1-1911—Oil heaters now, gas heaters for tomorrow.
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Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

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Arcata Redwood Co., 5410 Wilshire Blvd., Los Angeles, Webster 7828.
Associated Lumber & Materials, Inc., 11214 Exposition Blvd., Los Angeles, Bradshaw 2-4284, Arizona 3-5106.
Brush Industrial Lumber Co., 5901 S. Central Ave., Los Angeles, Century 2-0188.
Burns Lumber Co., 170 S. Beverly Dr., Beverly Hills, Bradshaw 2-3388.
California Builders Supply Co., 700 6th Ave., Oakland, Higate 6016—Sash, doors, millwork, panels, wall board.
Christenson Lumber Co., Evans Ave. and Quint St., San Francisco, Valencia 5832.
Fox-Woodsum Lumber Co., 714 E. California Ave., Glendale, Citrus 3-1121, Chapman 5-1295.
Gamerston & Green Lumber Co., 1800 Army St., San Francisco, Atwater 1300.
Golden State Lumber Co., 2436 Santa Monica Blvd., Santa Monica, Santa Monica 5-3275, Ashley 4-2513.
H & H Lumber Co., 11,210 S. Vermont Ave., Los Angeles, Thornwall 5525.
Herzog Lumber & Door Co., 1660 E. Manchester Blvd., Los Angeles, Lafayette 0976.
Hobbs Wall Lumber Co., 405 Montgomery St., San Francisco 4, Garfield 7752.
Hogan Lumber Co., Second at Alice, Oakland, Glencourt 6861—Wholesale and retail lumber, millwork, sash and doors.
Lamon-Bonnington Co., 16 California St., San Francisco, Garfield 6881—Lumber and products.
Mullin Lumber Co., 1950 W. Slauson Ave., Los Angeles, Axminster 6191; 10,900 Ventura Blvd., N. Hollywood, Sunset 2-7311, Stanley 7-1432.
Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles 11, Adams 5171—The leader by reputation; lumber and building products for all kinds of construction.
Pacific Lumber Co., The, 100 Bush, San Francisco.
Pacific Mutual Door Co., 1600 E. Washington Blvd., Los Angeles, Prospect 9523—Plywood.
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San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.
Schafer Bros. Lumber & Shingle Co., 117 W. 9th St., Los Angeles, Trinity 4271.
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Tocamo Lumber Sales, 714 W. Olympic Blvd., Los Angeles, Prospect 1108.
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Klaas Bros., 2021 Hyperion Ave., Los Angeles, Morningside 1-1159—Painting and decorating.
Tormey Co., The, 563 Fulton St., San Francisco, Underhill 1913—General painters and decorators.
Western Painting & Maintenance, Inc., 823 N. La Cienega Blvd., Los Angeles, Bradshaw 2-4088—Painting contractors.
Western States Painting Co., 1730 W. Slauson Ave., Los Angeles, Axminster 8137-8138—Contractors.

PLUMBING AND HEATING

Coony & Winterbottom, Inc., 25 N. Michigan Ave., Pasadena, Sycamore 3-6929, Ryan 1-6533—Plumbing and heating contractors.
Hickman Bros., Inc., 471 W. 8th St., San Pedro, San Pedro 1163, 910 E. Anaheim St., Long Beach, Long Beach 6-1459—Plumbing, heating, ventilation.
Hickman & Ritter, 2411 Charnwood Ave., Los Angeles, Capitol 1-6117—Plumbing and heating contractors.
Johnston & Asher, 1319 S. Los Angeles St., Los Angeles, Richmond 6369—Plumbing, heating contractors.
Munger & Munger, 174 E. Union St., Pasadena, Sycamore 6-2661—Plumbing, heating, ventiating.
Pangborn Plumbing Co., 5717 S. Broadway, Los Angeles, Pleasant 2-4167—Plumbing and heating contractors.
Ross Plumbing Co., 314 N. Crescent Heights Blvd., Los Angeles, York 5118—Plumbing and heating.
Waterman Plumbing Co., 8920 Melrose Ave., Los Angeles, Oxford 5880, Bradshaw 2-2751.
Wilmer Plumbing Supply Co., Inc., 5812 W. Pico Blvd., Los Angeles, York 8178-9—Plumbing and heating contractors.

PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190, H. P. Hallsteen, Western Division Manager—Prefabrication.
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McCullough & Co., 2526 S. Hill St., Los Angeles, Richmond 0371—Roofing, insulating, waterproofing.
Owen Roofing Co., Inc., 915 Santa Fe Ave., Los Angeles, Trinity 7167.
Parraffine Cos., Inc., The, 4231 E. Firestone Blvd., South Gate, Jefferson 4141—Roofing, shingles, paints, linoleum, building materials.

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Hodge Sheet Metal Products, 5851 S. Broadway, Los Angeles, Tornwall 4565.
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Slauson Avenue Sheet Metal Works, 1863 W. Slauson Ave., Los Angeles, Axminster 7734.

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SOUND CONTROL

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Consolidated Steel Corp., Ltd., 5700 S. Eastern Ave., Los Angeles, Angelus 7131—Structural steel, plate work.
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Radford Iron Works, 1845 Victory Blvd., Glendale, Citrus 2-3564—Tank stands, steel buildings, pipeline welding.
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AN APPROACH TO WOOD SCULPTURE
continued from page 40

may approach his work, it will still be conceived and carried out under the impetus of great emotional stress. Dispassionate reasoning will put a check upon his decisions as self-critic and judge.

Patient rationalization in judgment of a work of art may serve the critic and public identically. Hasty judgment betrays a lack of will and paucity of understanding.

To consistantly estimate the plenary qualifications of a creative work, the artist, the public and critic as well, must attain this knowledge by "reading," instead of merely looking at it. Through such reading of contours, planes and volumes much that at first glance may escape or mystify will become clarified and intrinsic values intensified. When examining an authentic work in wood sculpture one will find that it contains a semblable organization of order in the areas of its framework, and in this armature all the constituent parts are embodied. One begins by seeking out this assemblage of order through the forms. If we cannot detect order, it is useless to seek further. In following up this exploratory system one becomes attuned to sense the play and inter-play of the forms and to discern the essentially functional in their organization. By this method a work of sculpture, or a painting, will no more present a baffling mystery to be judged by the guesswork of personal likes or dislikes, or be acclaimed for a particular sub-content, nor further call forth the meaningless exclamation "What a beautiful piece of wood!" But will offer with each new perusal a new emotional and intellectual gratification.

To subject a work of art to this test is not to search for the virtuosity of perfection. Perfection may be demanded from the machine only. The artist who works creatively knows that he may never reach a state of perfection. Were he to do so, his creative powers would be at an end. Regardless of any success he may achieve in a work there must always remain some unfulfilled item which brings the next work into being and his progress must be measured by the continuity of that which has previously been projected.

In consistently adhering to this process the artist is spared much of the uncertainty that every honest worker must experience before he can conscientiously pronounce favorable judgment upon his work. The critic and public, too, may be saved the absurdity of obscuring the meaning and purpose of a work of art when such a work specifically presents a new and unfamiliar concept calling for original interpretation. By this analogy an approach to creating as well as evaluating the dynamics of a work of pure wood sculpture through its organic sculptural attributes may be more fully approximated.

THE RECONSTRUCTION OF TRUTH
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And he's made use, if he's wise, of other documentary forms, as an aid to preparing the script: perhaps he's found diaries, court testimony, newspaper interviews, records of actual dialogue, stock shots, photographs—especially those in which a movement is arrested at its dramatic peak. He's studied this stuff minutely—for it will help, not only with this film, but with others, through generalization of how people actually sound and act. He will notice things he could never have imagined, and yet which are exactly true and right. He'll notice how often, for example, in a crowd of people watching the victim of an accident, there is one detail which goes contrary to the movement, one face which is turned away.

But even with the greatest study and experience, the writer cannot prescribe, nor can he foresee, all the scope and intricacy of movement in a documentary—the things that make it real. So he should write very fully on certain points, very roughly, very suggestively, on others. The ideal situation is one where the team can start for location with a full screen treatment, written with the interest of a story, a script that reproduces in some degree the effect of the film as it will be when it is finished. The shooting script can then be done on the location. In the end, that will have to be done anyway. Yes—and it's only with the greatest courage that I say this, so close to Hollywood—the writer should be present on the location and throughout the shooting. He will be available to make script changes, which in documentary, are often extensive. In addition, as Joris Ivens has suggested, the writer will act as a sensitive person, relatively free from the detail of work at that point, who can see things freshly, make suggestions and additions for use of the director. And then, in watching the shooting, the writer will find that on the spot or in musing over the material of the day, phrases for the narration will occur to him, and he can keep a pool of these for later use. Again, he will use the shooting period to get closer and closer to the material of the film. What are the attitudes of the people in the film toward the events being filmed? Is the work being photographed very hard? Where do you feel the fatigue—in what muscles? What does it feel like to be bombed every night for a week—what does it do to you? Do you have trouble working this instrument at first?—how? And let the writer talk to that boy who is featured in the schoolroom sequence: what is he like—what does he do—what does he want to be? There are details which may enrich the film with some of the fullness of the truth.

Now the film is ready to come to life: the shooting is done, it's going into the cutting room. Here the writer must prepare something of great importance—a cutting script. This will be essentially an abridged revision of the script, including all the changes—and the compromises, too—and it should exhibit, with great clarity now, the basic pattern of the film—not only for the cutting but for the narration as well. But note well that this cutting script is not the narration. There is a common practice—March of Time is especially guilty—of writing narration first and cutting the image to fit. This method is calculated to turn out a very lively lecture, profusely illustrated. But that is, after all, another field—I assume here that we're talking about films.

Now, when the editing is nearly completed, the writer goes bravely into the cutting room, takes over the cutting script and the moviola, and goes to work on the narration. He will have with him a complete log, with the length of each shot indicated. When he has finished a couple of minutes of narration, let him read it aloud and watch the film on the moviola, going back over it again and again to make adjustments and corrections. This method will allow many technical innovations. There is no time to describe all the possibilities: how grammatical structure can be made to follow the movement of the image, how words can add color and scent and temperature, pick out a detail or conceal it, retard or increase the tempo.

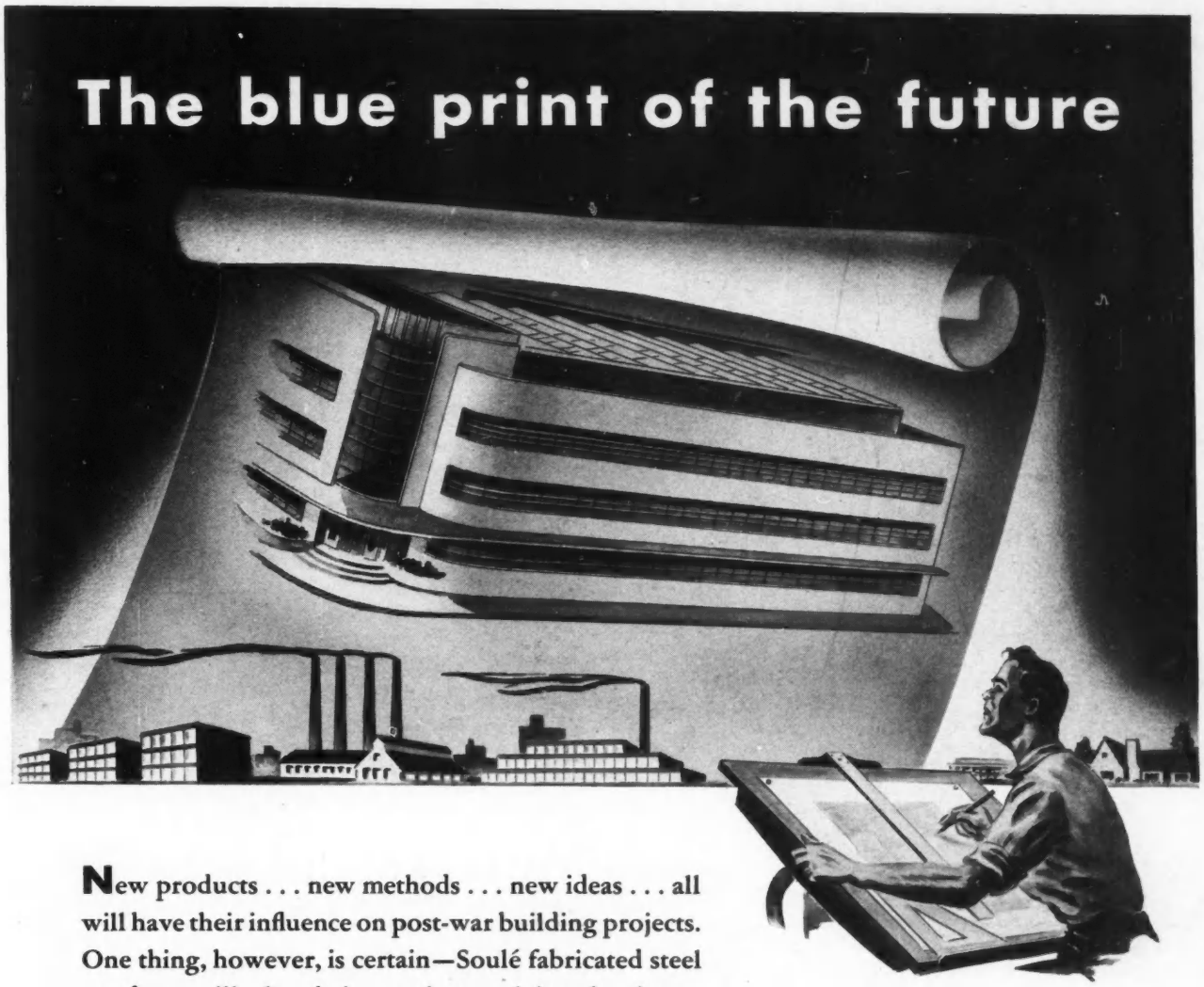
But the result of this method is extremely important: its aim is to combine the words and the image so as to form a single indivisible impression. Let's take the image of an armed sentry silhouetted against a moonlit sky. Over this one image we can say: "The enemy is very close," or we can say, "The danger is over," or we can write, "He can hear the sound of shellfire in the valley," or equally well, "He hears nothing but the movement of the wind." Which words do we write? We chose those words which move with that same basic pattern of the film, and we use them only where they are functionally necessary.

There is no reason, except perhaps in a training film, for narration to be continuous. In a film over three reels long, it becomes intolerable. In fact, from a writer's point of view, an ideal documentary would be one without a single word of narration. Seriously, however, writers will find it valuable to space out the narration, and to provide at all stages of the script, a space and a function for music and sound; not out of charity to these neglected arts, but as a means to increase the emotional and structural energy of the film.

Let us assume that, by now, the quarrels with the producer or the sponsor have been settled; the extra money for recording has been granted, and the film is finished. Here, now, is the real test of the writer—not in the script, not in the narration—but in the film itself, in the theater. Long ago, at the conception of the film, the writer and his colleagues defined, discussed and imagined the audience for this particular film. Now the audience has come to life, it's looking at the opening titles, and now, at last, we can see why the subterfuge of poor talent and bad thinking are not enough; why the film must drive forward with a fundamental drama.

Let the writer attend as many showings as he can, and watch the people around him, and listen for comments in the lobby, and take account of those brief and savage reviews he will overhear in the men's room. Then he can ask himself: does the film do its job on the audience for which it was intended? Is it—in the most universal sense—a story? And in the bigger, more important forms of documentary, does the film add, not only to our understanding of the idea and the material, but to our understanding of human life? The audience is the test; but remember, the audience is not a static, formal group: the audience can be trained, can be lifted up, can leave the theater changed by the measure of that film's cumulative force. It is the function of the documentary to break apart reality, and then to perform these brilliant fragments into a miniature universe; in which truth is clarified, simplified, heightened and reconstructed. In these processes the writer takes equal responsibility. The screen which reflects a documentary film should no longer be a frame for cunning boredom; rather it should be a window through which, with interest and astonishment, you see the world move, the more clearly.

The blue print of the future



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